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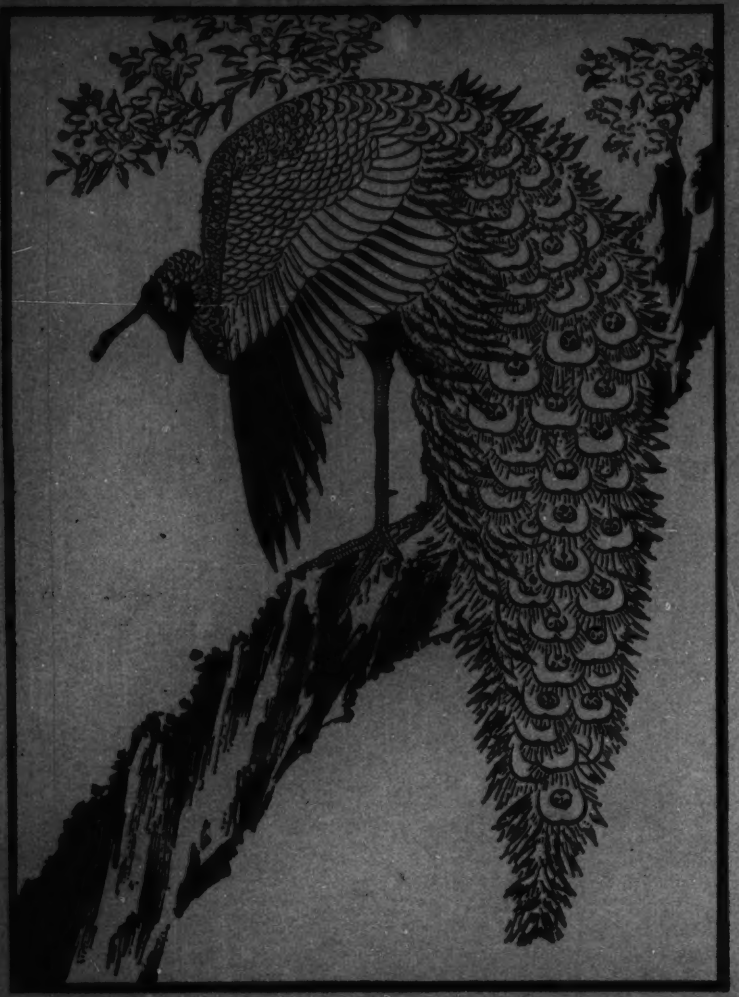

The Aesthetic Movement and the Cult of Japan

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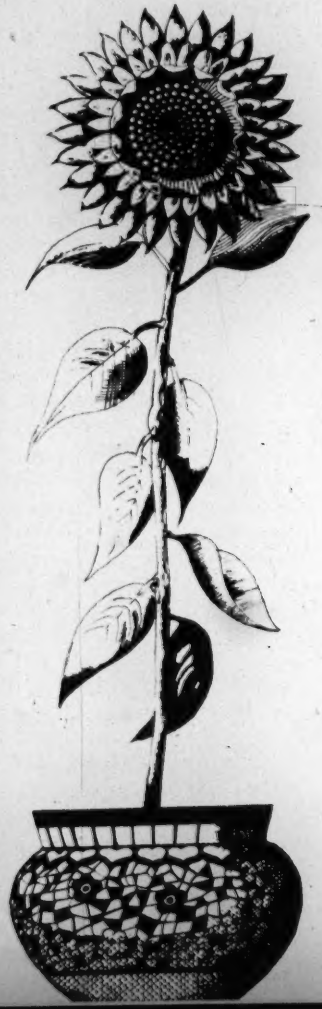

3-27 October 1972

The Aesthetic Movement and the Cult of Japan

Catalogue designed by Stuart Durant and Hannah Oorthuys
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The facade of The Fine Art Society designed by E. W. Godwin 1881. Drawn by T. Raffles Davison, Hon. RIBA (1853-1937) for The British Architect, 1881 (Photograph courtesy RIBA).

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Acknowledgements

Before trying to acknowledge our thanks to lenders, scholars, researchers, designers, typists, printers, etc., all those who have helped prepare this exhibition, I feel I must offer another tribute to the memory of the late Charles and Lavinia Handley-Read. The idea for the exhibition came from them early in 1969, soon after the great sculpture exhibition they organised with us in October 1968. Not much later we found out that Stuart Durant and Michael Whiteway were thinking along similar lines and with immense–indeed crucial–support from them, this exhibition has been worked out following the outline suggested in these early discussions. It is difficult to express what the Handley-Reads have meant to this exhibition, but I speak for all who have been closely involved when I say that we have greatly missed their fastidious scholarship and brilliant flair but they passed on to us a seriousness of purpose and an attention to standards which we have endeavoured to maintain.

A large number of people have helped with this exhibition, especially, of course, those who generously responded to our request for loans. They – and the officials who made the arrangements for institutional loans – together with a number of experts to whom we are indebted for advice in tracing appropriate exhibits and in preparing the catalogue, are listed below. To all of them we are sincerely grateful. Special mention should be made of Miss Hannah Oorthuys who with Stuart Durant realised the catalogue, and of Mr Raymond Freeman, a patient and most helpful printer. For photographs we must acknowledge Messrs. A. C. Cooper, *Country Life*, and The Royal Institute of British Architects.

Mr William Gaunt – author of *The Aesthetic Adventure*, the book which probably provided most of us with the first feeling for the period – has written a preface to this catalogue and we thank him for his interest. The deeply thought out introduction which will become a lasting and valuable record of this exhibition is the work of Robin Spencer, lecturer in the History of Art at St. Andrews University. His recent publication, *The Aesthetic Movement* (Studio Vista/Dutton Pictureback, 1972), was a significant addition to the field of 19th century studies and for his introduction and his great help in all aspects of the exhibition he merits our very special thanks.

Finally, we must acknowledge our debt to Michael Whiteway and Stuart Durant. This exhibition could not have taken place without them and their participation at every stage from discussing its form, to collecting and cataloging many of the exhibits, to the setting up of the show itself, has been an effort of remarkable scholarship and concentration deserving our very special thanks and congratulations.

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The decorations used in the catalogue all taken from books by Thomas Cutler, Lewis F. Day and Christopher Dresser.

Foreword

There is still much to explore and reappraise in the arts of design in nineteenth century Britain and the aesthetic movement in particular rewards an inquiry such as that pursued by The Fine Art Society in the present exhibition, with the collaboration of a number of scholarly enthusiasts. The movement was parodied as a social attitude by George Du Maurier in *Punch* and W. S. Gilbert in *Patience* in a way that for a long time tended to obscure its serious purport. It can now be more clearly seen as an effort to bring back the element of beauty lost to many typical Victorian artefacts in a time of immense industrial and commercial growth.

The exhibition shows the wide range of the quest and the variety of talents it enlisted. To a certain extent it was manifest in painting that substituted an ideal world for Victorian reality, that for example of Burne-Jones, J. M. Strudwick and Albert Moore; or was as exclusively concerned with qualities of arrangement, tone and musical analogy as that of Whistler. But also engaged were those concerned with the production of useful and ornamental objects; manufacturers of the calibre of Minton and Wedgwood; architect-designers such as Thomas Jeckyll and E. W. Godwin ('first of the aesthetes' in Max Beerbohm's description); the artist-craftsmen in the Morris tradition of the Art Workers' Guild.

The search for inspiring example, inevitably eclectic, extended in various directions but the most powerful influence from abroad was that of Japan, a revelation of art and craft in the Exhibition of 1862 and in the 1870s and 1880s the special study of collectors and designers, among the latter being the outstandingly original designer of metalwork, ceramics and glass, Christopher Dresser. The quality of his work makes it strange that he should have remained little known – as he seems to have been – outside a select circle of admirers. All the more of value in The Fine Art Society's aesthetic survey is the 'exhibition within an exhibition' devoted to Dresser's individual achievement and accompanied by Stuart Durant's appreciation.

Of especial interest also are the examples of furniture by E. W. Godwin whose eclecticism ranged from ancient Greece to Japan. Godwin, I recall, was reputedly the first of anyone in England to use Japanese prints as wall decoration. The Fine Art Society it should be added has its own place in the Aesthetic history not only in commissioning furniture from Godwin but also by reason of the existing front and interior of the building that Godwin designed in 1881 – decidedly an appropriate setting for the exhibition of today.

William Gaunt

Introduction

In the nineteen fifties, in fact up to quite recent times, *Punch* ran a regular cartoon about a sculpture with a hole in it. Sometimes it alternated with an artist struggling, with a Mondrian-like canvas, to enter a 'new period'. Jokes like this, we know, are about 'Modern Art' and occur, as they did during that period in English art known as The Aesthetic Movement, whenever the middle class feels qualified to take on the role of art critic. There is something inherently English about this capacity for self-criticism. But in terms of social history, the situation of published comment – particularly if it is comic and satirical – has many implications. It tells us something about an artist's role in society, how society regards the artist in his studio; and, very occasionally, how the artist regards society itself (for example, George Du Maurier's novel *Trilby*). Today's cartoons, like those of Du Maurier a century ago, are useful because they highlight public prejudice about art. The fact that an artist is pilloried by an able and perceptive cartoonist does not of course automatically guarantee him posterity's approval. The joke will always remain a social document: the art object has a quite independent life. More complex forces than simply a clever drawing go into creating the concepts and values of a particular period of art and taste. Although there had been jokes before at the expense of nineteenth century art, the period between about 1865 and 1885, described by one Aesthetic Movement spokesman as a 'Renaissance of Mediaeval Art and Culture',[1] required very special social and art historical conditions to make *Punch's* cartoons or Gilbert and Sullivan's *Patience* possible at all.

By the mid-eighteen-fifties, the results of the ever growing industrial and economic programme which had been pursued relentlessly by Palmerston began to slow up. The reign of Palmerston, who had died in 1865, was replaced by the great years of reform under the ministries of Gladstone and Disraeli. Educationally and socially the new regimes released the free forces of liberalism from the restraints which had been imposed, and the basis of the modern state was firmly established.[2] Mid-Victorian England had not been without its critics. Matthew Arnold's *Culture and Anarchy* (1869) remains the most stringent critical indictment of the economic and political bad taste of the age. Similarly, in 1863, Arnold had attempted a definition of the Philistine in society: 'Philistinism! we have not the expression in English. Perhaps we have not the word because we have so much of the thing.'

The rumblings of public discontent already aroused by an Arnold or a Thomas Carlyle had long had their counterparts in the quality of life and art advocated by the revolutionary reformers in art and design in the mid-nineteenth century. It is no coincidence that the European revolutions of 1848 and the Chartist marches heralded the innovations of the Pre-Raphaelite Brotherhood. Or for that matter in the eighteen-seventies, when William Morris's socialist activities saw the rise of the trade union movement. In an age of swiftly growing materialism in politics, and stylistic eclecticism in art, the intention of the Pre-Raphaelites in painting only what was true to nature in a Quattrocento style, was a deliberate attempt at social levelling and a heroic stance for anti-eclecticism. But by the mid-eighteen-fifties each member of the Brotherhood had, more or less, gone his own way – to paint how and what he wanted. Yet so all pervasive had been their initial mediaevalism and message that they went on to influence the art and ideas of the rest of the century. Well into the eighteen-eighties, through artists like Burne-Jones, the Pre-Raphaelites lived to see *PRB* retained as a unifying stylistic label, to represent all that was modern and radical in art. In immediate terms though, the practical dynamism and revolutionary fervour of the group was channelled into the public sector through the founding in

1861, ten years after the Great Exhibition, of the firm, Morris, Marshall, Faulkner and Company.

Except for the reforming efforts of men like Sir Henry Cole, the goods displayed in the Crystal Palace Exhibition of 1851 revealed a styleless eclecticism without practical purpose, and an orgiastic celebration of the machine's technical prowess. Only Joseph Paxton's shell, which housed this phantasmagoria, heralded the machine's architectural potential, not to be fully developed until after the turn of the century.

In the eighteen-sixties Mediaevalism as an architectural and design style was confined to the followers of the enormously influential Pugin, and to highly individual geniuses like William Burges. It is true that Morris first showed his firm's functional mediaevalism in the International Exhibition of 1862, but the application of consistent Gothic ornament to furniture in the Ecclesiological Court was more impressive. After the Pugin era, the eighteen-sixties were the years of the text book, reiterating what had only been really creative in previous decades. Bruce Talbert's *Gothic Forms Applied to Furniture* had appeared in 1867, and Owen Jones' *The Grammar of Ornament* (1856), the most ambitious systematic assembly of decorative forms, provided new ideas for the next generation of eclectics. Yet for all this, Gothic's ascendancy was on the wane. The emergence in design of figures such as William Eden Nesfield, E. W. Godwin and Richard Norman Shaw saw to that. Nesfield's *Specimens of Mediaeval Architecture*, published in 1862, has a frontispiece by Albert Moore with symbolic figures, side by side, in both the classical and mediaeval styles. It is symptomatic of that injection of classical elements into the mediaeval main stream of English nineteenth century aesthetics that fed equally the imagination of poets like Swinburne as well as painters like Leighton, Moore, Thomas Armstrong and Whistler. The age which looked forward into the eighteen-seventies also looked back to the Elgin Marbles and the glories of Ancient Greece.[3] And, just to ensure that one style should not sweep the board, the visitor to the 1862 Exhibition was also provided with one of his first views of the art and artefacts of Japan.

One of the most remarkable aspects of *Japonisme* was the swift rate at which it was assimilated into the design vocabulary of the sixties and seventies. There seems little doubt that its originality among the arid stylistic rivalry of Greek and Gothic forms proved an irresistible catalyst. The formal potential of Japanese prints appealed in the first instance to theoreticians like John Ruskin and William Michael Rossetti in London; as well as to the painters, Edward Burne-Jones and James McNeill Whistler. Among the progressives, the architect E. W. Godwin decorated his home with Japanese prints as early as 1862. The first lecture on a Japanese topic was probably that given by John Leighton at the Royal Institution in May 1863. Sir Rutherford Alcock, had been the first representative of the Crown at Yedo (Tokio), in 1859. He was responsible for the Japanese section at the International Exhibition in 1862 and also wrote a comprehensive account of Japanese artistic practice, with precise details on colour techniques, and aspects of oriental working methods. His *Capital of the Tycoon* (1863) was one of the early publications to contain authentic reproductions of Japanese woodcuts. Blue and white 'Nankin' china, shortly to decorate the Art Furniture in fashionable interiors, also contributed to the growing fashion.

Japonisme triumphed in Europe because it was taken up by the most progressive architects, furniture designers and painters more or less at the same time: it did not have to wait to filter through from architecture to painting, or vice versa. Paris and London shared a common market. Murray Marks, one of London's foremost dealers, who supplied both Dante Gabriel Rossetti and Whistler with 'blue and white', was selling a collection of Chinese and Japanese ceramic ware in Paris by the end of 1864. Chronology and Richard Norman Shaw's screen of 1867 (Cat. No. 298) prove that the race between the designers' assimilation of Japanese artefacts and the publication of the first pattern books was a close one. Owen Jones' *Examples of Chinese Ornament* was published in 1867. *Japonisme* however was put into practice long before publication; and the seventies were to be the years for the lavishly chromolithographed volumes of Audsley and Bowes (Cat. No. 323).

By the eighteen-seventies all forms of Japanese art and artefacts were readily available in London, in Oxford Street shops as well as at the South Kensington Museum. In 1872 the Oxford Street firm of Bontor and Collins marketed folding screens, ornamented with Japanese silks and embroideries; and in December of the same year, the *Art Journal* devoted its editorial to the increasing interest in Japanese art and industrial design. By 1875 knowledge of Japanese artistic practice, customs and everyday life, was readily available in England. In 1875 Francis Ottiwell Adams published his two volume account *A History of Japan, from the earliest period to the present time*; and Aimé Humbert, the former Swiss Plenipotentiary at Yedo, also published an English translation of the two volumes on Japanese domestic lore, *Le Japon Illustré*, which had first appeared in Paris in 1870. The time was even ripe for the encyclopaedic approach, and by making use of the work of his predecessors and a lot more besides, Basil Hall Chamberlain provided the standard reference work *Things Japanese*.

The eighteen-seventies also saw the rise of commercially produced Art Furniture. In 1871 Collinson and Lock marketed an ebonised cabinet painted with gold details and mediaeval figures which was purchased by the South Kensington Museum. The initial design of the ebonised cabinet stems from the elaborate Renaissance and eclectic influences of the mid-century. Only later in the decade did the cabinet become simpler, through contact with Japanese design; the number of shelves was reduced and the painted decoration became sparser and more concentrated. Throughout the period the ebonised cabinet has a very strong vogue, only to be revitalised again at the turn of the century after Queen Victoria's death. The size of each 'edition' of this type of furniture is not known. Certainly, in the hands of masters like E. W. Godwin and Thomas Jeckyll, the pieces were strictly limited being intended for either personal use or for a special client such as Whistler or Alexander Ionides. Godwin's and Jeckyll's furniture is as individual as their architecture. Their genius and design confidence far transcended the limitations imposed by the commercial market and in the case of Godwin a good working relationship was established with William Watt, whose catalogue of *Art Furniture* published in 1877 contained many of Godwin's designs.

The quality which characterised English art and design in the eighteen-seventies was a unity of purpose rather than a unity of style. The unity of purpose was to educate public taste up to an artificially imposed level, a situation that had originally been brought about by a surfeit of the meretricious. Opinions differed from critic to critic, but of all epithets, 'noble', 'pure', 'refined', appeared most frequently. It was generally agreed that these were the values which should be sought after by the artist; and if successfully created, implanted in the public mind. It was admitted that such active and passive appreciation was an uphill struggle: like all worthwhile Victorian virtues, it did not come easily. In the meantime, everything was done that could be claimed to improve the quality of Victorian life: honest craftsmanship, traditional English design and the simplicity associated with rural society. These were the values later described in William Morris's Utopian tract *News From Nowhere*; but in 1877 they were put into practice by the architect Richard Norman Shaw for Bedford Park.

The Bedford Park Estate was built for the proprietor and speculator, Jonathan Carr. It was intended as a haven for the more privileged members of middle-class society, far from the big city smoke and the speculative builders' rows in Pimlico or Camden Town. One of its charms was that no two houses were exactly alike. The Queen Anne style architecture with its fanciful English half-timbered flavour was finished inside with old-fashioned brass lamps, Indian matting and rustic furnishings. Comfort and elegance, lightness and grace abounded. Even the names on the door-posts had an archaic touch of poetry and quaintness about them: *Pleasaunce, Elm-dene, Kirk Lees* and *Ye Denne*. The Bedford Park estate, with its Tabard Inn and Stores, went far in creating the Aesthetic Movement's cultured middle-class élite. Understandably, William Morris disapproved, for his social ideas were of a more down-to-earth kind. He would equally have abhorred the stockbroker belt cuckoo-land which Bedford Park spawned in the twentieth century.

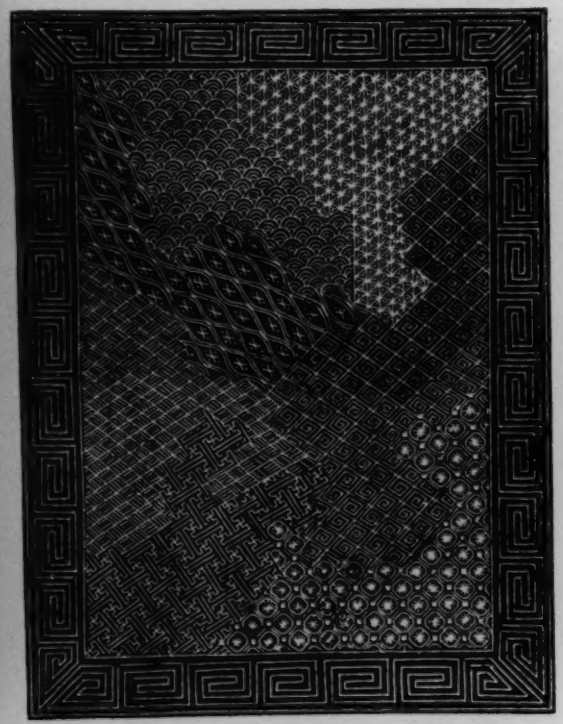
Awareness of the Aesthetic Movement grew among a middle-class élite as the availability and market for Art became progressively more democratic. Fanned by the satire of Du Maurier's *Punch* cartoons of the Cimabue Browns, the painter Maudle and the poet Postlethewaite, it was possible for the general public to form an opinion about the Movement as a whole. Dependent on social and financial means, the would-be Aesthete could employ William Morris or, after 1875, shop at Liberty's, in Regent Street for the latest arrival of Japanese artefacts. What is more he could now be expected to pass an opinion on Fine Art. With the opening of the Grosvenor Gallery, the democratic process was further extended to include both artist and consumer.

The Grosvenor Gallery opened by Sir Coutts Lindsay in 1877 crystallised for the public the market for more progressive art. Exhibition was by invitation and afforded artists the opportunity to show their work in less crowded conditions than at the Royal Academy. Until 1886, when the Grosvenor became the New Gallery, the work of J. M. Strudwick, Fairfax Murray, Spencer Stanhope, Alma-Tadema, Walter Crane, Albert Moore, Whistler and Burne-Jones was shown regularly. In spite of the diversity of talent and style, the Grosvenor Gallery nurtured the legend of Pre-Raphaelitism for critics and public alike. It was no longer truth to nature and art before Raphael which captured the public's imagination, but a 'pale distraught lady with matted dark auburn hair falling in masses over her brow, and shading eyes full of love-lorn languor or feverish despair; emaciated cheeks and somewhat heavy jaws; protruding upper lip, the lower lip being indrawn, long crane neck, flat breasts, and long thin nervous hands'.[4] This too was how *Punch* caricatured the work of Burne-Jones.

Of all the Grosvenor Gallery artists, Burne-Jones and Whistler were the most frequently satirised. The cartoonists usually depicted Whistler's full-length portraits in a coal cellar or a London fog. His Nocturnes, in *Blue and Silver*, *Black and Gold*, etc., were noted for their extreme visual economy and usually suffered the 'upside-down' joke. They had already been satirised in the stage comedy, *The Grasshopper*, in which Edward Terry as Pygmalion Flippit (an artist of the Future) produced a painting 'Dual Harmony' representing a blue ocean beneath a burning sky. When it was reversed it showed a vast sandy desert under a blue and cloudless one.

Along with Burne-Jones and Rossetti, Whistler was regarded as one of the mainstay artists of the Aesthetic School. His identity with the Aesthetic Movement and his subsequent but brief friendship with Oscar Wilde more or less consolidated contemporary opinion. However, the fact remains that his mature paintings were totally devoid of mediaeval or Pre-Raphaelite flavour, and quite unlike those by his Grosvenor Gallery colleagues. Furthermore, in the '*Ten O'Clock*' lecture, given in 1885, Whistler went out of his way to disassociate himself from views on the relationship between Art, history, and the contemporary values held by his own age. Posterity's difficulty in placing Whistler in a nineteenth century *European* context is largely due to the confusion over the 'art for art's sake' label which identified him with the democratizing concepts of English Aestheticism. In fact his art only appealed to a very limited market but as it was often shown in the company of others and was comparatively 'difficult', it thus swiftly became 'eccentric'. This was the easy way out, but explains why Aesthetic Movement historians found him difficult to categorise. Further connections between Whistler and the Aesthetic Movement derived from the use he made of musical nomenclature for his paintings. This union of art and music, as well as an apparent contemptuous regard for public opinion, were also noted characteristics shared by Wagner, whose *avant-garde* music was first heard by London audiences in 1870. Because he exhibited with Monet, Renoir and Degas in London in the early seventies, the title of the 'Aesthetic Impressionist 'of the Grosvenor Gallery perhaps comes closest to describing his contemporary image.

Whistler's first individual and public stand against the art concepts of his times came with the libel action brought against Ruskin in 1878. Ruskin's 'pot of paint' attack directed against Whistler's *Nocturnes* in the Grosvenor Gallery of 1877 had been published in *Fors Clavigera*. Since 1870, when he was made Slade Professor of Fine Art at Oxford, Ruskin had been writing a series of open letters



to the workmen of Great Britain, exhorting them to raise the standards of workmanship and to shun all that was imitation and sham. Ruskin was easily identified with Pre-Raphaelitism in the public's mind. Not only had he been the original spokesman for the Brotherhood, but in the eighteen-seventies he was a fervent admirer of the holder of the Pre-Raphaelite torch, Burne-Jones. In his extensive writings he did more than anyone to give the nineteenth century an inferiority complex about life as well as art. His contribution to the creation of an élitist taste and the Aesthetic Movement in general is in no way negligible. Statements such as . . . '. . . what the public made such a fuss about *must* be good for nothing'[5] not only reveal an increasing concern for aesthetic appreciation based on privilege, but are also a measure of his reduced capacity for creative criticism, which had become apparent long before the 1870s.

Naturally enough it was Ruskin's pre-eminence as an art critic which Whistler attacked in the trial, and which he later referred to in his pamphlet *Art and Art Critics: Whistler versus Ruskin* (dedicated to Albert Moore) as 'the war . . . between the Brush and the Pen'. Whistler had been reviewing not only his own personal experiences, but a whole decade of newly felt emancipation for the articulate would-be critic of art and taste. It was typical of his creative singleness of purpose that in 1877 he took the decoration of the Peacock Room completely out of the hands of its owner F. R. Leyland – the 'Liverpool Medici' as Whistler called him, and one of the Aesthetic Movement's self-made men (Cat. Nos. 51 & 78 – and did exactly what he wanted with it.

Later, in 1885, Whistler returned to the attack in his *Ten O'Clock* lecture, in which he satirically denounced not only Ruskin but William Morris and the socialist ideas they both stood for. The *Ten O'Clock* lecture – as well as being an attack on Oscar Wilde – was also an eloquent plea for the artist to remain autonomous, unhindered by public taste, whether Aesthetic or otherwise. He never expressed a conscious desire to improve the quality of Victorian life but instead made a case for Art remaining inviolate, in spite of interfering history, 'reform' and literary sentiments – terms which he strongly disapproved of in connection with painting.

Critical exposure in the Press was not confined to Whistler. Public raillery, comment and retaliation were a part of Aesthetic Movement entertainment; and in cases of consequence part of the history of the English *avant-garde* too. Although in self imposed exile, with chloral and thoughts of Janey Morris on his mind, a lot of Dante Gabriel Rossetti's time in the eighteen-seventies was spent in replying to his critics. His real career as an unwitting founder of the Aesthetic Movement began in 1870 when the *Poems* were published. In the *Contemporary Review* of October 1871 there appeared an article entitled *The Fleshly School of Poetry* under the signature of 'Thomas Maitland'. The real author of this piece – a fierce attack on Rossetti's (unclaimed) pre-eminence in poetry – was the jealous poet Robert Buchanan. Buchanan had already attacked Swinburne in 1866, with satirical verses entitled *The Session of Poets*. His attack on Rossetti instituted an almost decade-long feud, which took its place as farce (which the Aesthetic Movement excelled in) only after *Patience* and the Whistler *versus* Ruskin trial. Of course Rossetti replied to Buchanan's attack with a suitably solemn denunciation called *The Stealthly School of Criticism* which resulted in the exposure of that intemperate critic. Not quelled by reproof, Buchanan resorted to a privately printed pamphlet in 1872, reiterating not only his original strictures on Rossetti, but also accusing Swinburne with the severest plagiarism of Baudelaire's fleshly *Fleurs du Mal*. The exchange did not finish there but was taken up once more when Buchanan was implicated in the authorship of a satirical poem, published in 1875, called *Jonas Fisher, a Poem in Brown and White*, which again attacked the *Fleshly School*. Swinburne replied in 1876, accusing Buchanan of its authorship; and Buchanan accordingly sued *The Examiner* (where Swinburne's accusation had appeared) for misrepresentation. When the real author of the poem was discovered to be the Earl of Southesk, Buchanan was vindicated but his somewhat indiscreet rhymes, of dubious moral content – with titles such as 'Liz' and 'The Nuptial Song' – were unfortunately exposed in the process. As in best musical comedy tradition, Buchanan, of the seedy and satirical talents, eventually made peace with the honest Rossetti, and published in *The Academy* in July 1882 a fully contrite retraction of his attack on the poet. Rossetti's own

literary reputation was celebrated and safe. His personal [illegible], a refusal to participate in public art exhibitions and a strongly retained copyright on his paintings added to his 'mysterious' influence on Grosvenor Gallery art. His work was invoked by Ruskin and by Walter Hamilton who devoted long sections to him in his book *The Aesthetic Movement in England* in 1882.

The extensive broadcasting of Aesthetic opinion, both directed at individuals and the Philistine masses, did much to dilute the creative impact of Oscar Wilde's arrival in London. When Wilde came down from Oxford in 1879 most of the hard campaigning was over: his contribution to the Aesthetic Movement in the early eighties was only the icing on the cake. But it is true that he iced it better than anyone else. Like so many of his generation he was surrounded, in his formative years in Oxford, by familiarity with Ruskin's proselytizing, Pre-Raphaelitism, blue and white china; as well as Walter Pater. His education was completed in London when he came in contact with Aesthetic society. Wilde's ideas, eloquently expounded in his lectures, *The English Renaissance of Art* and *House Decoration*, were a combination of Morris's well-designed craftsmanship plea and the more easily assimilated aesthetic theories belonging to Whistler. For Wilde, poetry and art began with Keats and the Pre-Raphaelites, culminating with the Renaissance of the 'Fleshly School' and the Grosvenor Gallery artists. He made popular the lily as an emblem of the Aesthetic Movement as well as the sunflower – claiming that they were the two most perfect models of design.

D'Oyly Carte's production of Gilbert and Sullivan's opera *Patience*, first produced in 1881, had very much the same outcome as Oscar Wilde's first appearance on the lecture platform: delight as well as education. Both were theatrical events. Indeed, Wilde had been sponsored by Carte to give his lecture series in America in order to coincide with *Patience* which was playing in New York. *Patience* was a spectacle in itself, with colourful costumes from Liberty's and extravagant witty sentiments. Aestheticism could be fun. The real issue of Aesthete *versus* Philistine, which earlier had aroused controversy and sometimes scorn, could, by 1881, be enjoyed for its own sake when set to Sullivan's music. 'Lines full of humour, and yet without the slightest particle of malice.'

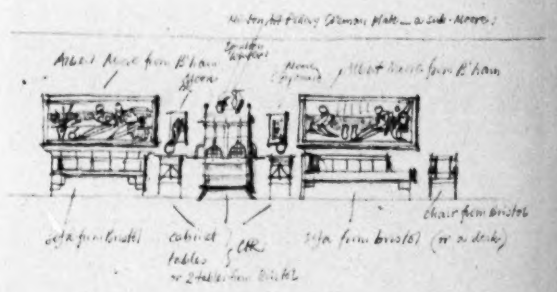
In October 1881 *Patience* was moved to the Savoy Theatre, newly built for the production of Gilbert and Sullivan's operas. It was the most up-to-date theatre in London, incorporating, for the first time in a public building, electric 'arc' lighting. The interior decorations were by Collinson and Lock; and although neither in the 'Queen Anne', 'early English' or the 'so-called "aesthetic" manner', they would be appreciated, the management felt, 'by all persons of taste'.

Any analysis of the Aesthetic Movement must investigate the ratio between the strands of private and publicly held aesthetic attitudes. They are not easy to trace. The most positive outcome of the Aesthetic Movement – to which so many diverse talents contributed – was an urge to ultimately express publicly new standards, and a new belief in quality. In many quarters, quality of goods, furniture and artefacts showed a marked improvement. There has been no age since which could invent detailing as fine as on a Jeckyll cabinet or assimilate an unfamiliar style of Eastern origin and invent an entirely new one called the Anglo-Japanese, as Godwin did. Yet the range of styles available was never wider in the nineteenth century than in the seventies and eighties. The opportunity for mindless eclecticism was never greater. But instead of merely grafting on ornament, decoration was rethought and became an organic part of the whole. The *Aesthetic Movement* was essentially a name invented by journalists, but clearly the need was there to identify with aspiration. It brought a new awareness – and enrichment – to the lives of those whom it touched. In this way democracy and innovation in art were extended – even to the nursery, whose inhabitants were provided with an Aesthetic Movement all of their own, by artists like Walter Crane. Paradoxically, it created, through a number of forces, an aesthetic élitism which is unfortunately still with us today. Its main fault – which is the fault of much English art since – was that it took itself too seriously. It lasted long enough, however, to give a fresh generation of artists and designers new hope.

Robin Spencer

Notes

[1]Walter Hamilton, *The Aesthetic Movement in England*, Preface to the third edition, London 1882.
[2]Quoted from David Thomson, *England in the Nineteenth Century, 1815–1914*, London 1950.
[3]This is discussed in further detail in my forthcoming article on *Albert Moore*.
[4]Walter Hamilton, op. cit., p. 24.
[5]The reference is to Lady Butler's (Miss Elizabeth Thompson) 'The 28th Regiment at Quatre Bras' exhibited in The Royal Academy of 1875 (853) – and subsequently published by The Fine Art Society as an engraving by F. Stacpoole, ARA, with fantastic success! – appeared in Ruskin's 'Academy Notes' for that year, and which, in full, is even more revealing: 'I never approached a picture with more iniquitous prejudice against it than I did Miss Thompson's partly because I have always said that no woman could paint; and, secondly, because I thought that what the public made such a fuss about *must* be good for nothing.' ('The Works of John Ruskin', Library Edition, E. T. Cook and A. Wedderburn, London, 1904, vol. XIV, p. 308.) Significantly Ruskin's statement is quoted (inaccurately) by Hamilton, op. cit. p. 22.



Sketch by the late Charles Handley-Read made during early discussions of the exhibition, March 1969

Paintings

The paintings, drawings and designs in this section illustrate the very wide diversity of styles in English art between 1860 and 1885. Rossetti's mediaevalising influence is represented by two important water-colours of 1864 and 1865 (Cat. Nos. 49 & 50); and Burne-Jones by a water-colour (Cat. No. 3) as well as by five panels prepared for a major decorative scheme in 1875 (Cat. No. 4). The contributions of Rossetti and Burne-Jones, together with those of Philip Webb (Cat. Nos. 65 & 66) and William Morris himself (Cat. No. 40) help to illustrate the strong influence which Morris's firm had on design and the applied arts. The impact which Burne-Jones had on art – later disseminated through the Grosvenor Gallery – was paralleled by the work of a number of lesser artists such as Fairfax Murray (Cat. Nos. 41 & 42), Frederick Sandys (Cat. No. 53), Frederic Shields (Cat. No. 54), Spencer Stanhope (Cat. No. 58) and John Strudwick (Cat. No. 61), who were influenced by the work and ideas of the Pre-Raphaelite Brotherhood, and by Burne-Jones himself. Artists such as Arthur Hughes (Cat. No. 24) provided a bridge between original Pre-Raphaelitism and its subsequent interpreters.

In the 1860's the character of Royal Academy exhibitions began to change. The introduction of Japanese motifs into painting – particularly by Whistler – created a significant stylistic precedent for the rest of the century. Apart from the Anglo-Japanese books (see *Books* section) early *Japonisme* is represented here by an unusual painting by Simeon Solomon, in which a Japanese fan and print are happily assimilated into a mid-Victorian interior (Cat. No. 56). Unlike contemporary developments in France, *Japonisme* in England was rarely allied with Realism. Where subjects of landscape or everyday life are portrayed, they are inevitably tinged with a decorative romanticism inherited from Pre-Raphaelite sentiment, as can be seen in the work of George Heming Mason (Cat. Nos. 29 & 30), Val Prinsep (Cat. No. 45), and John Atkinson Grimshaw (Cat. Nos. 20 & 21).

Examples of the work of Sir Edward Poynter (Cat. No. 44) and Sir Frederic Leighton (Cat. No. 26) illustrate how the exponents of what was usually termed 'High Art' learned to assimilate the freer and less 'academic' characteristics later associated with Grosvenor Gallery painting. The 'grand old man' of Victorian painting, George Frederic Watts, became not only associated with the freer technique of a more modern spirit in art (Cat. Nos. 62 & 64), but was directly related to the fashionable Aesthetic Movement through his brief, but disastrous marriage to Ellen Terry.

In the eighteen-seventies the Royal Academy became a little more flexible to accommodate the different subject matter and styles of easel painting. Although Albert Moore was never elected an Academician, he showed his paintings regularly in the eighteen-sixties and seventies at Burlington House. In the sixties he proved himself an innovator with decorative subjects in a semi-classical style, without narrative or story element. *A Sofa* (Cat. No. 34) with its atmosphere of aesthetic somnolence, is closely related to the work which he showed at the Academy in 1876; it was later followed by his exhibits at the Grosvenor Gallery such as *Birds* in 1878 and *Roses* in 1885 (Cat. Nos. 33 & 36). Sir Lawrence Alma-Tadema, best known for his scenes from Roman life which were developed in the eighteen-sixties alongside the classical forms of Albert Moore, is also represented by a scene from Victorian society (Cat. No. 1) and by his depiction of the most common emblem of the Aesthetic Movement – the sunflower (Cat. No. 2).

One of the main characteristics of the Aesthetic Movement was the versatility of its practitioners. Thus we see Walter Crane – remembered most for his children's book illustrations – represented by water-colours (Cat. Nos. 8 & 9); and Randolph Caldecott by a decorative panel designed for the home of Alexander Ionides in Holland Park (Cat. No. 5). Inevitably, George Du Maurier, whose frustrated ambitions had always been directed towards success in painting, contributes the satirical commentary on the Aesthetic Movement's aspirants (Cat. No. 14).

Throughout the period, the extreme *avant-garde* is represented by James McNeill Whistler whose last submission to the Royal Academy was the *Arrangement in Grey and Black No. 1: The Artist's Mother* in 1872. He exhibited his Nocturnes regularly at the Dudley Gallery, the Society of French Artists, and at the Grosvenor Gallery. His Venice etchings and pastels were the source of a number of *Punch's* cartoons, when they were exhibited at the Fine Art Society in 1881 and 1883. Among other things, he is represented here – together with the work of some of his followers, Mortimer Menpes (Cat. Nos. 31 & 32), Theodore Roussel (Cat. No. 48) and William Stott of Oldham (Cat. No. 60) – by some of the private work he did for fashionable Aesthetic Society (Cat. Nos. 71 & 72); items relating to the Peacock Room for F. R. Leyland – which was much publicised at the time – (Cat. Nos. 75–78); and finally by designs for his own use (Cat. Nos. 69, 70 & 80).

Robin Spencer

Catalogue Notes
Measurements are given in centimetres and inches, height preceding width.
Throughout, acknowledgement to THE FINE ART SOCIETY indicates the exhibit is for sale. (Catalogue numbers 4 and 61 are also for sale.)
Two references have been simplified:
RA 1972 followed by a number, refers to the Royal Academy Exhibition 'Victorian and Edwardian Decorative Art; The Handley-Read Collection', 4 March to 30 April, 1972.
FAS 1971 followed by a number, refers to 'Aspects of Victorian Art' presented by The Fine Art Society, 30 March to 23 April, 1971.

SIR LAWRENCE ALMA-TADEMA OM, RA
1836–1912

1 Portrait of Maurice Sons playing the violin in Alma-Tadema's studio *illustrated right*
Oil on panel 50cm/19¾ins × 13cm/5ins
Signed and numbered CCCXL
c. 1896
Collections: Maurice Sons
Exhibited: New Gallery, summer 1897
RA, winter 1913
RA 1972, D131
Literature: 'Art Journal, Christmas Number, 1910, R. Dirks 'The Later Work of Alma-Tadema' p. 21 illus. (and here dated 1896)
LENT FROM THE HANDLEY-READ COLLECTION

2 Sunflowers
Oil on panel 33cm/13ins × 12.7cm/5ins
Signed and numbered CXLIII
c. 1876
Exhibited: FAS 1971, 2, illus. in cat. pl. 18
THE FINE ART SOCIETY

SIR EDWARD COLEY BURNE-JONES Bt. ARA
1833–1898

3 King René's Honeymoon *illustrated top right*
Water-colour and bodycolour
49.5cm/19½ins × 37.2cm/14½ins
Signed with monogram and dated 1861
Collection: The Marchioness of Lothian
Literature: Malcolm Bell 'Edward Burne-Jones, A Record and Review' (1892)
Edward Clifford 'Broadlands as It Was' (1890)

1

3

John P. Seddon 'King René's Honeymoon Cabinet' (1898)
A finished version of one of the two central panels of the cabinet designed by John P. Seddon and first exhibited at the International Exhibition at South Kensington in 1862 now in the Victoria and Albert Museum.
THE FINE ART SOCIETY

4 The Rivers of Life or The Worship of the Lamb *illustrated opposite*
Five panels of paper, laid on linen, oil-pastel and charcoal with touches of gold, each panel 340.4cm/134ins × 53.3cm/21ins
Collection: The Earl of Plymouth and by descent 1874–1875
These panels were originally uncoloured cartoons for Morris and Co. and from this design was made the East Window at All Saints, Allerton, East Liverpool in 1874. (For an illustration of the window, see 'Sir E. Burne-Jones' by O. von Schleinitz (1901), p. 63.) The cartoons were then returned to Burne-Jones who worked them up into a full decorative scheme for Lord Plymouth. They were completed in April 1875 and were hung in the Mount Street house of Lord Plymouth.
MESSRS. HARTNOLL AND EYRE

RANDOLPH CALDECOTT RI
1846–1886

5 Flight of Birds
Oil on canvas 59.7cm/23½ins × 136cm/53½ins
c. 1880
Collections: Alexander Ionides
Mrs P. Hotchkis (daughter of the above)
Painted as an overmantle for the Ionides house.
THE FINE ART SOCIETY.

WILLIAM STEPHEN COLEMAN
1829/30–1904

6 Preparing to bathe
Water-colour, heightened with white
44.5cm/17½ins diam.
Signed
c. 1885
Collection: A. J. Schwabe
(Sold Christies 2/12/1905, lot 95)
A keen naturalist, Coleman published several books and collaborated in illustrating several works on natural history. He also produced many works, mainly in water-colour, chiefly landscapes with figures and semi-classical figure subjects. In 1869 he took up pottery and in 1871 Minton's Art Pottery Studio in Kensington was established under his direction. (See Cat. Nos. 142–146)
THE FINE ART SOCIETY

MATTHEW RIDLEY CORBET ARA
1850–1902

7 San Gimignano
Oil on panel 33.7cm/12⅞ins × 18cm/7⅛ins
Signed; inscr. verso 'San Gimignano Nov. 29/97 9.30–12'
1897
THE FINE ART SOCIETY

WALTER CRANE RWS
1845–1915

8 Diana
Water-colour and bodycolour
35cm/13¾ins × 25cm/9⅞ins
Signed with monogram and dated 1881
THE FINE ART SOCIETY

9 **A Bit of Old Kensington**
Water-colour and bodycolour
52.4cm/20⅝ins × 35.8cm/14⅛ins
Signed with monogram and dated 1907
Collection: Dr Theodore Besterman
THE FINE ART SOCIETY

EYRE CROWE ARA
1824–1910

10 **Sandwich-boardmen in Trafalgar Square**
Oil on canvas 39.4cm/15½ins × 61cm/24ins
Signed
c. 1881
One of the boards advertises the exhibition of Works by Sir John Millais, held at The Fine Art Society, May 1881
THE FINE ART SOCIETY

LOUIS B. DAVIS
1860–1941

11 **Ringland**
Gouache 26.7cm/10½ins × 15.2cm/6ins
Signed with monogram and 1900
Davis was a decorator who worked as an assistant to both William Morris and Burne-Jones. He designed a number of stained glass windows including one for the Scottish National War Memorial in Edinburgh Castle.
THE FINE ART SOCIETY

12 **Showers, Old Pinner, Middlesex**
Water-colour 29.8cm/11¾ins × 54cm/21¼ins
c. 1900
Exhibited: Japan-British Exhibition, 1910, 561
THE FINE ART SOCIETY

13 **Hedges Farm, Rickmansworth, Hertfordshire**
Water-colour 17.8cm/7ins × 25.4cm/10ins
1900
THE FINE ART SOCIETY

GEORGE LOUIS PALMELLA BUSSON DU MAURIER ARWS
1834–1896

14 **'Disastrous Result of Beautymania'**
Pen and ink 23.5cm/9¼ins × 25cm/9⅞ins
Signed; inscr. in margin in Du Maurier's

hand 'original of sketch in "Punch" G. du Maurier New Grove House Hampstead'
1880
THE FINE ART SOCIETY

Du Maurier was a member of the staff of *Punch* for over thirty years, drawing two or three cartoons a week with a total output for the magazine of over three thousand. In 1879 he introduced his famous artistic family, the Cimabue Browns and their aesthetic friends, Postlethwaite and Maudle. Elizabeth Aslin ('The Aesthetic Movement', 1969) pointed out that by 1882 direct reference to aesthetes had disappeared from his cartoons and Postlethwaite and company disappeared from *Punch* late in 1881 in a short poem entitled 'The Downfall of the Dado' (*Punch* Vol. 81, 1881, p. 241). 'It is in the form of a drawing-room operetta and the stage instructions at the end of each verse describe the breaking of blue and white china, the rending of aesthetic flowers and the final ascent of the company including Maudle, Postlethwaite and Mrs Cimabue Brown from "The Dismal Depths of Dadocracy to the Coral Caves of Common Sense" '.

15 'Rival Small and Earlies'
Pen and ink 14.6cm/5¾ins × 22.3cm/8¾ins
Signed
1880
THE FINE ART SOCIETY

16 'Feline Amenities'
Pen and ink 15.2cm/6ins × 24.1cm/9½ins
Signed
1880
THE FINE ART SOCIETY

SIR ALFRED EAST RA, PRBA, RE
1849–1913

17 Fujiyama from Hara, Japan
Oil on canvas 55.8cm/22ins × 92cm/36¼ins
Inscr. (lower left) Alfred East: Hara 89 and as a Japanese character (lower right)
1889

Having studied at Glasgow School of Art and in Paris, East settled in London in 1884/5. With the painters of the Glasgow School and Stott of Oldham and others, he was among the earliest painters to try and ally *pleinairisme* with Japanese-print inspired decoration. In 1889 he made an extensive painting tour of Japan as a result of which he was elected an Honorary Member of the Meiji Bijutsu Kwei – The Art Association of the Meiji Era (1858–1902).
THE FINE ART SOCIETY

24

EDWARD WILLIAM GODWIN FRIBA
1833–1886

18 Two plans in cross-section for the interior of the White House
Pencil and red water-colour on squared paper from a notebook 14.9cm/6⅛ins × 8.7cm/3 $\frac{5}{16}$ ins
c. 1878

This sketch gives details like a fireplace downstairs, showing the arched roof of the huge studio (30ft wide, 22ft high).
LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHIP BEQUEST

EDWARD JOHN GREGORY RA, PRI
1850–1909

19 Study for 'The Rehearsal'
Oil on canvas 35.5cm/14ins × 25.4cm/10ins
Signed with monogram
c. 1882

A study for the painting exhibited in the Grosvenor Gallery, 1882
THE FINE ART SOCIETY

JOHN ATKINSON GRIMSHAW
1836–1893

20 Shipping at Anchor in London – twilight
Oil on canvas 23cm/8ins × 29.8cm/11¾ins
Signed and dated 1873
THE FINE ART SOCIETY

21 Vale of Newlands, Cumberland
Water-colour, heightened with white
35.4cm/13⅞ins × 51cm/20¼ins
Signed and dated 1868
Collection: A. Holmes

A preliminary study for the painting 'The Seal of the Covenant' in City Art Gallery, Leeds
THE FINE ART SOCIETY

CHARLES EDWARD HALLÉ
1846–1914

22 The Mandolin
Oil on canvas 111.7cm/44ins × 76.2cm/30ins
Signed
c. 1886

Hallé was co-founder of the Grosvenor Gallery in 1877. He left in 1887 and founded the New Gallery in 1888. (See introduction to Paintings.)
THE FINE ART SOCIETY

GEORGE ELGAR HICKS RBA
1824–1914

23 Homeward
Oil on canvas 91.4cm/36ins × 71.1cms/28ins
Signed and dated 1876
Exhibited: RA 1876, 1302
THE FINE ART SOCIETY

ARTHUR HUGHES
1832–1915

24 The Convent Boat *illustrated left*
Oil on canvas 44.4cm/17½ins × 72.7cm/28⅝ins
Signed
c. 1874
A smaller version of the painting which was exhibited in the RA 1874, 584, now in a private collection.
THE FINE ART SOCIETY

PROFESSOR SELWYN IMAGE
1849–1930

25 Girl standing in front of a wall of de Morgan tiles
Pencil and wash 43.2cm/17ins × 14.6cm/5¾ins
Inscribed: 'ME-INVENTIT-SEL/WYN-IMAGE-APVD-/TOTTENHAM-ET-/D-D-FRATRI-SVO-/J-M-I-PIGNVS-A/MORIS-MDCCCL/XXV'
1875

Image was associated with A. H. Mackmurdo (1851–1942) in forming the Century Guild in 1882 and designed the cover for the first number of the *Hobby Horse* in 1884. He produced embroidery, mosaics and stained glass in addition to numerous book plates and illustrations.
THE FINE ART SOCIETY

LORD LEIGHTON OF STRETTON
PRA, RWS, HRSW
1830–1896

26 Studies of figures for a ceiling
Oil on canvas with gold background, three parts in one frame, outside panels, each 30.5cm/12ins × 17.8cm/7ins, centre panel 30.5cm/12ins × 43.2cm/17ins
c. 1886
Collections: J. Stewart Hodgson
Literature: Mrs Russell Barrington 'Life, Letters and Work of Frederic Leighton' (1906), pp. 259, 389

Ernest Rhys 'Sir Frederic Leighton, An Illustrated Chronicle' (1895), pp. 38, 39, 47

These oil sketches are studies for the ceiling of the music room (or Greek drawing room) of Mr Henry Marquand's house in New York (now destroyed). The complete set of finished decorations was exhibited at the RA 1886, 164.

THE FINE ART SOCIETY

PAUL FORDYCE MAITLAND
1863–1909

27 Rochester, Kent, from across the Medway
Oil on canvas 59.7cm/23½ins × 73.7cm/29ins
Signed
c. 1895
THE FINE ART SOCIETY

28 Royal Marine Barracks, Chatham, Kent
Oil on canvas 22.8cm/9ins × 71.1cm/28ins
Signed
c. 1895
THE FINE ART SOCIETY

GEORGE HEMING MASON ARA
1818–1872

29 The Evening Hymn *illustrated above right*
Oil on canvas 22.8cm/9ins × 52cm/20½ins
c. 1875
THE FINE ART SOCIETY

30 Italian Coast Scene
Oil on board 14.6cm/5¾ins × 38.1cm/15ins
c. 1870
THE FINE ART SOCIETY

MORTIMER L. MENPES
1860–1939

31 The Parasol
Oil on panel 14cm/5½ins × 8.3cm/3¼ins
Signed
c. 1888
Exhibited: New York and Philadelphia, 1971, 'From Realism to Symbolism': Whistler and his world', 100
RA 1972, D141
Menpes was born in Australia and came to London in 1879, entering South Kensington as a student of Poynter but spent much of the

29

next two years at Pont Aven in Brittany. He met Whistler at The Fine Art Society in the winter of 1880–81 shortly after Whistler's return from Venice and Whistler printed many of the Venice-set etchings in Menpes's studio. (See 'Whistler as I knew Him' A. & C. Black, 1904.) Menpes visited Japan in 1887 for which visit Whistler never forgave him and the final break came when Menpes held an exhibition of his Japanese works and refused to sign himself 'Pupil of Whistler'. Menpes' house was publicised as the 'Home of Taste' because of its Oriental decor.
THE FINE ART SOCIETY

32 Japanese Interior
Oil on panel 14cm/5½ins × 8.3cm/3¼ins
Signed
c. 1888
Exhibited: New York and Philadelphia, 1971 'From Realism to Symbolism: Whistler and His World', 101
RA 1972, D142
THE FINE ART SOCIETY

ALBERT JOSEPH MOORE ARWS
1841–1893

33 Study for 'Birds' *illustrated right*
Oil on canvas 153cm/60¼ins × 68.5cm/27ins
Signed with anthemion
c. 1878
Exhibited: Toronto, 1969, 'The Sacred and Profane in Symbolist Art', 37, illus. in cat. pl. 35
FAS 1971, 117, illus. in cat. pl. 23

The final version of this picture was exhibited at the Grosvenor Gallery in 1878 and is now in Birmingham Art Gallery entitled 'Canaries'
THE FINE ART SOCIETY

34 A Sofa *illustrated on page 16*
Oil on canvas 29.2cm/11½ins × 50.8cm/20ins
Signed with anthemion
c. 1876
Exhibited: Grafton Gallery, 1894
Collections: Henry Moore, RA, and by descent
Literature: A. L. Baldry 'Albert Moore, His Life and Works' (1893), pp. 45, 46, 75, 103, illus. p. 76
LENT BY A PRIVATE COLLECTOR

35 Two Women on a Sofa
Oil on canvas 29cm/11½ins × 51cm/20¼ins
Signed with anthemion
c. 1876
Exhibited: FAS 1971, 116, illus. in cat. pl. 22
RA 1972, D145, illus. in cat. p. 80
Whilst obviously related to Cat. No. 34, Moore painted two other closely related pictures 'Beads' and 'Apples' both exhibited in 1876
LENT FROM THE HANDLEY-READ COLLECTION

36 Roses
Pastel 38.1cm/15ins × 99cm/39ins
Signed with anthemion
Exhibited: Grosvenor Gallery, 1885

33

Literature: Baldry, pp. 59, 105
LENT BY A PRIVATE COLLECTOR

37 A Decorator
Oil on canvas 49cm/19½ins × 22cm/8½ins
Signed with anthemion
1887
Exhibited: Grosvenor Gallery, 1887
Literature: Baldry, pp. 20, 61, 105, illus. p. 22
LENT FROM THE HANDLEY-READ COLLECTION

34

45

38 **Still-life**
Oil on canvas 96.5cm/38ins × 43.1cm/17ins
Collection: Henry Moore, RA, and by descent
LENT BY A PRIVATE COLLECTOR

40

39 [illegible]
Oil on glass, painted area
17.7cm/6⅞ins × 33.5cm/13¼ins
1881–1883
Collection: William Connal, Jnr., Glasgow
Literature: Baldry, pp. 56, 104–5
A study (with minor colour variations) for the painting commissioned by William Connal, Jnr., of Glasgow in 1881 and exhibited at the RA in 1884, and now in Glasgow Art Gallery
LENT BY THE UNIVERSITY OF GLASGOW ART COLLECTIONS

WILLIAM MORRIS
1834–1896

40 **Mary Magdalen** *illustrated left*
Pencil, brush and brown ink, brown wash, squared in pencil, on paper
120cm/47¼ins × 43.3cm/17ins
c. 1865
Collections: Charles Fairfax Murray
Dr R. J. B. Marsden and E. C. Marsden
A cartoon for the window of 1865 in the Vestry of the Church of Langton Green, Kent
THE FINE ART SOCIETY

CHARLES FAIRFAX MURRAY
1849–1919

41 **Female figure in a grove**
Gouache 20cm/8¼ins × 40cm/15¾ins
c. 1870
Exhibited: RA 1972, D147
LENT FROM THE HANDLEY-READ COLLECTION

42 **'Venus Epithalamia' – after Burne-Jones**
Gouache, water-colour with touches of gold
37cm/14⅝ins × 26cm/10¼ins
c. 1871
Exhibited: Toronto, 1969, 'The Sacred and Profane in Symbolist Art', 37 (as by Burne-Jones)
RA 1972, D148
LENT FROM THE HANDLEY-READ COLLECTION

SIR WILLIAM QUILLER ORCHARDSON RA
1832–1910

43 **Rejected**
Oil on canvas 83.8cm/33ins × 66cm/26ins

Signed and dated '81
1881
Collection: Sir Thomas Jaffrey
THE FINE ART SOCIETY

SIR EDWARD JOHN POYNTER GCVO, PRA, RWS
1836–1919

44 Study for 'Perseus and Andromeda'
Signed with monogram and dated 1872
16cm/6¼ins × 46cm/18ins
Collections: W. H. Doeg and by descent to Mrs D. M. Heady
A study for the painting exhibited at the RA 1872, 505, which was one of five paintings executed for Lord Wharncliffe's billiard room at Wortley Hall.
THE FINE ART SOCIETY

VALENTINE CAMERON PRINSEP RA
1838–1904

45 Home from Gleaning *illustrated opposite*
Oil on canvas 121.9cm/48ins × 160.6cm/63¼ins
Signed
1875
Exhibited: RA 1875, 392
Leeds Art Gallery, 1889, 'Loan Collection', 57
FAS 1971, 141, illus. in cat. pl. 21
Collection: Sir Joseph Pease, Bt.
Literature: 'Magazine of Art', 1883, p. 408, repr. as 'The Gleaners'
THE FINE ART SOCIETY

SIR WILLIAM BLAKE RICHMOND KCB, RA
1842–1921

46 Pastoral
Oil on panel 27cm/10⅝ins × 44.5cm/17½ins
c. 1885
Exhibited: RA 1900, 'Works by Sir William Blake Richmond, RA'.
THE FINE ART SOCIETY

THOMAS MATTHEWS ROOKE RWS
1842–1942

47 A Lych Gate
Water-colour 29.2cm/11½ins × 52cm/20½ins
Signed and dated 1881
Exhibited: Leicester Galleries
THE FINE ART SOCIETY

60

THEODORE CASIMIR ROUSSEL RBA, ARE
1847–1926

48 Portrait of Maud Menpes
Oil on canvas 61cm/24ins × 51.8cm/20ins
Signed and inscribed 'MAUD MENPES 25 X bis 1886'
1886
Exhibited: F.A.S. 1969, 'Channel Packet', 107
Roussel settled in London after the Franco-Prussian War and met Whistler in 1885
THE FINE ART SOCIETY

DANTE GABRIEL ROSSETTI
(born Gabriel Charles Dante Rossetti)
1828–1882

49 The Merciless Lady
Water-colour 31cm/12¼ins × 32cm/12⅝ins
Signed with monogram and dated 1865
Exhibited: Birmingham, 1883, 30 (lent by G. P. Boyce)
RA 1972, B127, illus. in cat. p. 42
Collections: G. P. Boyce
Charles Fairfax Murray
Sir William Mills; Francis W. Nichols
Literature: V. Surtees 'D. G. Rossetti The Paintings and Drawings, a Catalogue Raisonée' (1971), No. 177, illus. pl. 258
LENT FROM THE HANDLEY-READ COLLECTION

50 The Story of St. George and The Dragon: The Wedding of St. George
Water-colour 25.4cm/10ins × 35cm/13¾ins
Signed with monogram and dated 1864 and inscribed 'The Wedding of St. George'
Exhibited: Beaux Arts Gallery, 1940, 'Drawings and Paintings by D. G. Rossetti', 13
Bournemouth, 1956
Indianapolis and Huntingdon Hartford Museum, 1964, 62
Collections: R. H. Williams who gave it as a wedding present to his wife, Emily Epps, in 1864. Bequeathed (1912) to her sister, Lady Gosse, who sold it in 1928 on the death of Sir William Gosse.
Dudley Wallis (1928)
Kerrison Preston (sold 1953)
Jerrold N. Moore
Literature: Kerriston Preston (ed.) 'Letters from Graham Robertson' (1953), p. 440
V. Surtees, cat. 150, illus. pl. 217
This is one of a set of six designs for stained glass made for Morris
LENT BY A PRIVATE COLLECTOR

51 Portrait of Frederick Richard Leyland
Chalks 64.7cm/25½ins × 46.3cm/18¼ins
Signed with monogram and dated 1879
Literature: Virginia Surtees (see *Literature* Cat. No. 50) catalogues a crayon drawing now in the Bancroft Collection, Wilmington Society of Arts, Delaware, and in footnote 5, page 171, states 'of the other (untraced) drawing, Rossetti wrote to Watts-Dunton (20 July 1879) "I have given Leyland a frill and everything and he's ALL There now!" ' (Rossetti letters p. 1650). This is presumably the 'untraced' drawing.
The famous Peacock Room for which Whistler painted the decorations in 1877, was designed for F. R. Leyland by Thomas Jeckyll (see Introduction to Furniture Section and Cat, 78).
THE FINE ART SOCIETY

52 Three portrait studies of Mrs F. R. Leyland
Each red chalks 30.5cm/12ins × 25.4cm/10ins
Signed with monogram and dated May/67
1867
Presumably studies made when Rossetti was painting 'Monna Rosa' (Surtees No. 198) in 1867, for which Mrs Leyland was the model
THE FINE ART SOCIETY

ANTHONY FREDERICK AUGUSTUS SANDYS
1829–1904

53 The Infant Samuel
Coloured chalks 69cm/27ins × 51cm/20ins
Signed
1885
Exhibited: RA Winter, 1905
RA 1972, D151
Collection: Lord Battersea
Literature: 'The Artist', 1896, p. 24 and illus.
'Apollo', Nov. 1965, p. 400 and illus.
LENT FROM THE HANDLEY-READ COLLECTION

FREDERIC JAMES SHIELDS ARWS
1833–1911

54 Mary Magdalen
Oil on canvas 67cm/42ins × 50.8cm/20ins
Signed with monogram
c. 1885
THE FINE ART SOCIETY

J. MOYR SMITH
(working 1870–90)

55 Design for an overmantle
Oil on canvas 32cm/12½ins × 122cm/48ins
Signed and dated 1876
Exhibited: RA 1972, D152
Little is known of Moyr Smith but his writings on style appeared in a number of journals and his painted panels on ebonized furniture and tile designs for Minton's are well known.
LENT FROM THE HANDLEY-READ COLLECTION

SIMEON SOLOMON
1840–1905

56 The Japanese Fan
Water-colour 34cm/13¼ins × 25.4cm/10ins
Signed with monogram and dated '65
1865
Exhibited: FAS 1971, 154
THE FINE ART SOCIETY

57 The Letter
Water-colour and bodycolour
33cm/13ins × 23.5cm/9¼ins
Signed with monogram and dated '76
1876
Exhibited: FAS 1971, 155
THE FINE ART SOCIETY

JOHN RODDAM SPENCER STANHOPE
1829–1908

58 Love and the Maiden
Oil on canvas
Signed and dated 1877
LENT BY SIR STEPHEN AND LADY LYCETT GREEN

MRS WILLIAM JAMES STILLMAN
(née Marie Spartali)
1844–1927

59 'Wryneck Draw this Man to my House' (Theocritus Idylls, II)
Water-colour and bodycolour
52cm/20½ins × 47cm/18½ins
Signed with monogram, the quotation inscribed on the frame in Greek
c. 1870
Literature: J. Maas 'Victorian Painters', 1969, p. 145
Marie Stillman was a pupil of Madox Brown and one of Rossetti's prettiest models
LENT FROM THE HANDLEY-READ COLLECTION

WILLIAM STOTT OF OLDHAM
1857–1900

60 Study for 'The Ferry' *illustrated on page 17*
Oil on canvas 39.1cm/15⅜ins × 110cm/39⅛ins
1882
The finished picture was one of two canvases exhibited by Stott of Oldham at the Paris Salon of 1882 and subsequently at The Fine Art Society in July 1882 in a 'Collection of Pictures by British and American Artists from the Paris Salon'.
THE FINE ART SOCIETY

JOHN MELHUISH STRUDWICK
1849–1935

61 Acrasia ('The Enchantress Acrasia and her attendants lure Sir Guyon into the Bower of Bliss' from Book II, Canto XII of Spencer's 'Fairie Queene') *illustrated right*
Oil with gold 71.1cm/28ins × 57.1cm/22½ins
c. 1888

61

Exhibited: New Gallery, 1888
Collection: Mrs Finney, Alexandria
Literature: 'Magazine of Art', 1888, p. 300 (review of the exhibition at the New Gallery) '... Mr J. M. Strudwick is by far the most successful. His "Acrasia" is conceived in a decorative spirit, and every detail is faithfully executed. From the point of view of design, this work must rank very high.'
THE FINE ART SOCIETY AND MESSRS. HARTNOLL AND EYRE

GEORGE FREDERIC WATTS OM, RA
1817–1904

62 Sir Galahad
Oil on panel 53cm/21ins × 26cm/10¼ins
1862
Exhibited: RA 1862, 141
RA 1972, C71, illus. p. 56
Literature: D. Loshak 'G. F. Watts and

Ellen Terry', The [illegible]
Nov. 1963
J. Maas 'Victorian Painters', p. 29 illus.
LENT FROM THE HANDLEY-READ COLLECTION

63 Dorothy Dene
Oil on canvas 61cm/24ins × 50.8cm/20ins
Signed and dated 1888
Exhibited: Manchester, 1905, 'Watts Memorial Exhibition', No. 18
FAS 1971, 176, illus. in cat. pl. 29
Collections: C. W. Carver
Mrs Anderson
THE FINE ART SOCIETY

64 Achilles Watching Briseis led away from his Tents
Oil on canvas 67cm/26½ins × 277cm/8ft 11ins
c. 1858
The subject is taken from Homer's *Iliad*, Book I and was chosen by Watts for the first of the two frescoes painted for Lord Lansdowne at Bowood House, Wiltshire, in 1858. (The second depicted Coriolanus and was painted in 1860.) The fresco itself was given by Lord Lansdowne to the Watts Gallery, Compton, near Guildford, where it can be seen together with a small sketch of both frescoes.
THE FINE ART SOCIETY

PHILIP WEBB
1831–1915

65 The Lion Astir
Pen and ink 13.3cm/5¼ins × 17.5cm/6⅞ins
Signed with initials and inscr. verso 'Drawn by Philip Webb in 1867'
1867
Collection: Sir Christopher Cockerell, CBE
THE FINE ART SOCIETY

66 Study of Thrush
Pen, pencil and wash
26.7cm/10½ins × 22.5cm/8⅞ins
c. 1887
Collection: Alexander Ionides and by descent
Webb's bird studies were probably made in connection with the tapestry 'The Forest' (now in the Victoria and Albert Museum) which William Morris wove for Ionides in 1887.
LENT BY MRS P. HOTCHKIS

67

JAMES ABBOTT McNEILL WHISTLER
PRBA
1834–1903

67 Rose and Green – The Iris (Portrait of Miss Louise Kinsella) *illustrated above*
Oil on canvas 190.5cm/75ins × 88.9cm/35ins
Signed with butterfly
1896
Collections: Miss Louise Kinsella who bequeathed it to her sister, the Marchesa Presbitero, who bequeathed it to her niece, Mrs Olivia Frances Kinsella Durham, who bequeathed it to her daughter, the present owner.
LENT BY MR AND MRS ROBIN PLEYDELL-BOUVERIE

68

68 Beach in Holland *illustrated above*
Oil on panel 12.7cm/5ins × 21.6cm/8½ins
Signed with butterfly
THE FINE ART SOCIETY

69 Studies of Rosettes
Pastel on brown paper
28.5cm/11¼ins × 18.5cm/7 $\frac{5}{16}$ ins
Inscr. in Whistler's hand recto:
'Rosette pour la taille (?)
Rosette pour le devant de la robe –
la conserver (?) bien platté:
Pour l'aigrette'
Exhibited: New Gallery, 1905, 'Whistler Memorial Exhibition', p. 108, No. 87
Collection: C. J. Knowles
Mrs Loyse Knowles
G. J. F. Knowles by whom bequeathed in 1959
LENT BY THE FITZWILLIAM MUSEUM, CAMBRIDGE

70 Design for Matting (Verso in black chalk) another design for matting
Pastel on brown paper
28.6cm/11¼ins × 18.6cm/9 $\frac{5}{16}$ ins
Signed with butterfly
Exhibited: New Gallery, 1905, 'Whistler Memorial Exhibition', p. 62, No. 162
Collections: C. J. Knowles
Mrs Loyse Knowles
G. J. F. Knowles by whom bequeathed in 1959
LENT BY THE FITZWILLIAM MUSEUM, CAMBRIDGE

71 Design for a Parasol for Lady Archibald Campbell
Pencil and water-colour on white paper
29.2cm/11½ins × 23.3cm/9½ins
Signed with butterfly lower right and also with butterfly on the parasol
1881–5
Also inscribed by Lady Archibald Campbell, who was the wife of the second son of the 8th Duke of Argyll. They were both actively involved in the arts, and numbered among their friends, Whistler and Godwin, under whose direction an amateur company, the Pastoral Players performed in the grounds of the Campbell's country home, Coombe Hill Farm, Surrey.
LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

72 Design for a garden trellis
Pen and ink and water-colour over pencil
17.7cm/7ins × 25.3cm/10ins
Inscribed in Whistler's hand: 'The trellis work must in arrangement/be pale primrose colour - anything at all/of an orange tendency

would make the/whole *hot* – the doors roofing will/give the orange-'

c. 1881

This design was for the exterior of Coombe Hill Farm, the home of Lord and Lady Archibald Campbell. (See note to Cat. No. 71.) In a letter, probably written in May, 1881 (Glasgow University), Lady Archibald informed Whistler that his designs proved exasperatingly difficult, both for her husband and the decorators, who were then in the process of carrying out the work.

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

73 Designs for Furniture

Pen and ink 17.8cm/7ins × 11.5cm/4½ins
c. 1878

In 1878 Whistler and Godwin collaborated on the design of an exhibition stand, marketed by William Watt, which was shown in the International Exhibition in Paris. It consisted of a cabinet designed by Godwin and painted by Whistler, as well as a chair and pedestal table, similar, but less attenuated than the designs shown here. At this time, Whistler was also designing furniture for his own use in The White House. It seems likely that these sketches, for furniture with 'butterfly' fretwork, were connected with his plans.

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

74 FOUR Colour Schemes for the Decoration of Aubrey House

Bodycolour on brown paper
(a) 18.3cm/7¼ins × 12.6cm/5ins
(b) 18.3cm/7¼ins × 12.6cm/5ins
(c) 15.3cm/6ins × 10.3cm/4ins
(d) 14.9cm/5¾ins × 24.6cm/9¾ins

William C. Alexander, the owner of Aubrey House, bought one of Whistler's first 'Nocturnes' in 1871 and subsequently commissioned him to paint portraits of his eight children. (Only one 'Harmony in Grey and Green: Miss Cicely Alexander' was completed; a second portrait of Miss May remained unfinished, both are in The Tate Gallery.) In 1873, Alexander bought Aubrey House and asked Whistler to design the decorations. These colour schemes were among Whistler's suggestions but they were never adopted.

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

75 TWO Designs for Stair and Wall Decoration

Pen and ink on the reverse of a double sheet of notepaper embossed F.R.L. (F. R. Leyland)
22.6cm/8¾ins × 18cm/7¼ins
1876

The design for a stairway was intended for Leyland's house in Princes Gate, and it includes what appears to be a thumb-nail sketch of Whistler's 'La Princesse du Pays de la Porcelaine' which was then destined for the Peacock Room. The stair was the first decoration which Whistler carried out for Leyland at Princes Gate and is described by Alan Cole in his diary for 24 March 1876: 'To Leyland's house to see Whistler's colouring of Hall – very delicate cocoa colour and gold – successful' (E. R. & J. Pennell, 'Life of James McNeill Whistler', Philadelphia, 1908, Vol. I, p. 203). The detailing consisted of blossom and leaf decoration and the dado panels, like the Peacock Room itself, are in the Freer Gallery, Washington, D.C.
The wall decoration was for Whistler's own house in Lindsey Row On the obverse side are two further schemes for simulated arcading in a similar style.

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

76 Sketches of the Peacock Room

Pen and ink on two pages of a notebook used for press-cuttings. In volume sheet size 31.9cm/12½ins × 20.3cm/8ins
1880's

These drawings of the south wall and the three window shutters were done at a later date to accompany a verbal description of the room. Pennell (vol. I, facing p. 200) reproduces very similar sketches.

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

77 TWO Leaflets for Harmony in Blue and Gold: The Peacock Room

(a) Printed on a double sheet of paper 18.9cm/7½ins × 23.2cm/9¼ins
(b) E. W. Godwin's sketches of the Peacock Room drawn on the obverse of a similar sheet
1877

These leaflets were privately printed by Thomas Way for Whistler when he was working on the Peacock Room in 1877. They could be found by the public in several London shops – particularly Liberty's – and were intended to welcome visitors to Leyland's house. An inscription above the text on the second leaflet implies that Godwin visited the Peacock Room on the 16th or 17th of February 1877. From his extensive sketches and notes, it appears that the decoration made a considerable impact, and certainly influenced him in his designs for The White House a few months later.

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

78 Caricature of F. R. Leyland

Pen and brush and ink and pencil on paper
Inscr. with butterfly and 'it occurs to FRL frill – that he will keep an eye on the assets of The White House'.
1879

One of the many caricatures – the others include the stinging comment in oils, 'The Gold Scab' – which Whistler made of Leyland whom he blamed for his bankruptcy resulting in the sale of The White House.

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

79 Caricatures of Oscar Wilde as a Pig and as a Jockey

Pen and brush and ink
22.9cm/9ins × 18cm/7¼ins
1885–90

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

80 Studies for Twelve Butterfly Signatures

Pencil 36.8cm/14ins × 23.8cm/9¾ins
1889–90

Whistler's regular use of the butterfly as a signature began in about 1867–8 and was derived from his initials JMW. The monogram signature based on initials was a common practice among Victorian painters. By using it, Rossetti and the other Pre-Raphaelites had created in their paintings a sense of exclusiveness and mystery. In Whistler's case, its swift conversion into the butterfly was probably suggested by the signatures and decorative cartouches on Japanese prints. At all times its presence had a vital role to play in Whistler's designs. He used it continually, substituting it for a signature on letters, and it appeared on catalogues and in the pamphlets and books he wrote and designed himself in the 80's and 90's. In 'The Gentle Art of Making Enemies', 1890, the butterfly is used to decorate the margins of the text, and takes on the mood of the passage it embellishes. This sheet is a collection of studies for use in 'The Gentle Art' and must date from about 1889–90.

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

81 Nude Girl with Parasol

Water-colour 25.4cms/10ins × 17.2cms/6¾ins

LENT BY THE UNIVERSITY OF GLASGOW, BIRNIE PHILIP BEQUEST

82 Two Menus

(a) Pen and ink on paper
17.8cm/7ins × 11.4cm/4½ins
Signed with butterfly and dated Feb. 23
c. 1875–8
(b) Pen and ink on paper
17.7cm/7ins × 11.2cm/4¾ins
Signed with butterfly, dated Oct. 12, and inscr. verso in Whistler's hand 'Messieurs Mitford-Charles Keene, Howell and Dr. Whistler'
c. 1875–8

Algernon Bertram Mitford – later Baron Redesdale – was a friend of Whistler for many years, as was the painter Charles Samuel Keene. Charles Augustus Howell was an entrepreneur who helped Whistler collect china, etc. Dr Whistler was the artist's younger brother.

LENT BY THE UNIVERSITY OF GLASGOW, ART COLLECTIONS

Ceramics

The ceramics manufactured during the Aesthetic Movement emphasise many of its most significant aspects. The nature of the materials used and the comparatively simple technical processes involved made pottery an ideal outlet for the creative fervour of artists, both professional and amateur, which characterises the period. At the same time the established ceramics industry also responded to the clarion call of Art, and, in meeting the enthusiastic demand for the 'Japanesque', entered its most original and spectacular phase of the nineteenth century.

The products of the potters, whether they emanated from the art-potteries or from the factories of Worcester and Stoke, were for the most part objects for contemplation, to adorn the mantelpiece or the ledges and platforms of the art-furniture cabinet, the most characteristic furniture form of the Aesthetic Movement.

The earliest art-pottery was decorative stoneware manufactured, from 1866, at Doulton's Lambeth pottery. Its production was suggested by the connoisseur and medievalist Edward Cresy, and its early forms were inspired by the *grès de Flandres* of the Middle Ages. Artistic stoneware, produced also at C. J. C. Bailey's Fulham Pottery and by the Martin Brothers, indicates the elision between progressive elements of the Gothic revival and the earliest manifestations of the Aesthetic Movement. Significantly, Robert Wallace Martin had been an assistant working on the sculpture of Pugin's Houses of Parliament, and J. P. Seddon designed stoneware for C. J. C. Bailey.

Painted ceramics is another category of art-pottery. It includes work produced at Minton's Art-Pottery Studio in Kensington Gore, Doulton's Lambeth Faience, tiles painted by many eminent artists (and the anonymous ones employed by W. B. Simpson and Sons), as well as work, both amateur and professional, produced for Howell and James's annual exhibitions of 'Painting on Pottery and Porcelain' (from 1875). Painting on pottery and porcelain, like painting on furniture, reflects the desire of the intelligentsia, following the precepts of Ruskin and the example of Morris, to invest ordinary things with Art (sometimes, one feels, as a substitute for design). The pottery made by Theodore Deck and painted by such artists as Félix Bracquemond and Eléonore Escallier which was exhibited at the Paris Exhibition of 1867 provided the stylistic precedent, rather than the pottery painted for Morris and Co. and the work of William de Morgan.

Other art-pottery was decorated with slip in the long-standing tradition of English pottery, particularly of the seventeenth century. In Barnstaple, Brannam and Lauder revived the decorative slipware of North Devon, covering their wares with *sgraffito* designs in the current stylistic idiom. The Watcombe Pottery at Torquay added slipware to their already acclaimed terracotta. Edmund Elton at Clevedon near Bristol, decorated his art-pottery with designs of flowers and birds in coloured slip. This form of decoration was the equivalent in pottery to 'Old English' in the field of furniture and interior decoration.

At the Linthorpe Pottery, Middlesbrough, established in 1879, Christopher Dresser and Henry Tooth developed a class of art-pottery which depended for its aesthetic effect on its forms and colours. Coloured glazes and bold forms, generally left unadorned but sometimes decorated with incised geometrical ornament, characterise Linthorpe Ware, Bretby Art Pottery (produced by Tooth after he left Linthorpe in 1884), and Burmantofts Faience. This is the art-pottery which makes the most radical break with the style of High Victorian ceramics, and which looks forward to the work of such potters as Bernard Moore, Howson Taylor, Charles Vyse and Reginald Wells.

The most pervasive stylistic influence on the ceramics of the Aesthetic Movement, both on art-pottery and on industrial production, was *japonaiserie*. The displays of Japanese craftsmanship at South Kensington in 1862 and

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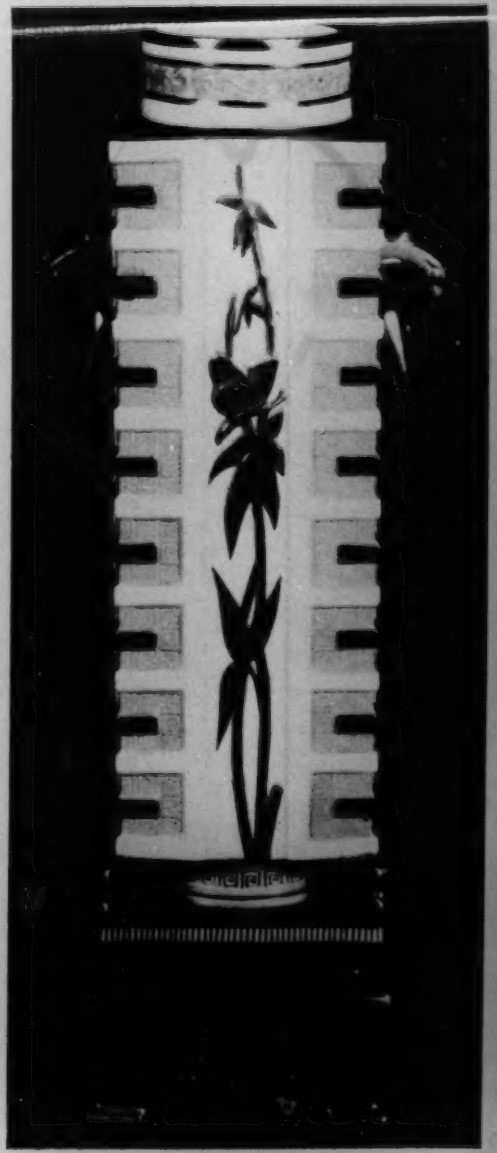
at Paris in 1867 had enormous impact. Even by 1866 the Royal Worcester Porcelain factory was producing wares in the Japanese style, and Minton's and most other leading manufacturers soon followed suit. At its most feeble *japonisme* appeared in the decoration of traditional forms of Western pottery with a profusion of Japanese motifs – prunus blossom, pine branches, storks and roundels. But the best work in the Japanese style reflected not only the high standard of Japanese craftsmanship, but also the originality of imagination brought to design and decoration by the Japanese artist. Direct imitation of Japanese pottery originals by English manufacturers was rare. Indeed the best of the 'Japanesque' ware made at Worcester was inspired by Japanese work in metals, lacquer and ivory, while Minton's *tour de force* in the Japanese style was their porcelain, decorated with gilding and enamels, inspired by Oriental *cloisonné* ware.
Art-pottery, too, provides instances of Japanese influence as diverse as the drawing style of Hannah Barlow and the geometrical forms of some pieces designed by Christopher Dresser for Linthorpe. The grotesques by Mark V.

Marshall and R. W. Martin at once reveal a familiarity with Japanese art and point the connections between Gothic and Japanese in the artistic mind of the Aesthetic Movement. The medieval aspects of Japanese art and society were stressed by contemporary writers.
During the Aesthetic Movement a great deal of artistic talent was applied to the decoration of ceramics: W. S. Coleman, H. Stacy Marks, E. Burne-Jones and J. Cazin were among the accomplished painters who worked in the medium, while the quantity of amateur contributions to the Howell and James exhibitions demonstrates the intensely felt need for artistic craft activity of a generation brought up on 'The Nature of Gothic'. Other artists were not inhibited by any lack of formal training from turning their creative endeavours to the manufacture of pottery: De Morgan, Elton, Tooth. An almost symbolic figure of the period was the chemist Professor Church who, with his technical advice, sometimes given personally (for instance to Doulton, Elton and, while on holiday in the south of France, to Massier), and to all in his numerous lectures which were printed in the leading artistic periodicals, fulfilled the positivist ideal of Science combining with Art. Great stress was laid by the critics of the day when writing their notices of art-pottery exhibitions on the number of women employed in its manufacture or decoration. The lack of what Howell and James called 'graceful, appropriate and at the same time profitable employment for ladies' was a serious social problem which remained until the days of Ann Veronica. More serious was the economic depression which hit industry in the late '70s; it was in response to this that, for example, the Sun Brick Works was transformed into the Linthorpe Art Pottery and that work on the production of architectural terracotta at John Wilcock's Leeds factory was supplemented by the introduction of Burmantofts Faience. Combining elements of amateurism and philanthropy, and representing the gamut of stylistic eclecticism, the ceramics of the Aesthetic Movement faithfully delineate the features of an outstanding cultural epoch.

Malcolm Haslam



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Catalogue Notes
Measurements are given in centimetres and inches, height preceding width.
Throughout, acknowledgement to THE FINE ART SOCIETY indicates the exhibit is for sale.
RA 1972 followed by a number, refers to the Royal Academy Exhibition 'Victorian and Edwardian Decorative Art; The Handley-Read Collection', 4 March to 30 April, 1972.

G. L. ASHWORTH & BROS *Manufacturers*
83 Teapot
Decorated with Japanese fans, a parasol and floral sprays in blue and gold on a grey ground.
Marks: Ashworth 98 (impressed)
Height: 16cm/6¼ins
Date: about 1875
THE FINE ART SOCIETY

G. L. ASHWORTH & BROS *Manufacturers*
84 Vase
'Pilgrim-bottle' shaped, decorated with a willow pattern scene and two similar panels in green, black, gold and red.
Marks: Ashworth (impressed)
Height: 19.5cm/7¾ins
Date: about 1875
THE FINE ART SOCIETY

C. H. BRANNAM LTD *Manufacturers*
85 Pair of vases
Decorated with incised birds and foliage of Japanese inspiration in blue and green and olive.
Marks: C. H. Brannam, Barns. (Barnstaple) and date (incised)
Height: 23cm/9ins
Date: 1882
THE FINE ART SOCIETY

C. H. BRANNAM LTD *Manufacturers*
86 Vase
Decorated with incised birds and foliage of Japanese inspiration in blue and cream.
Marks: C. H. Brannam, Barns. (Barnstaple) date and W. B. 52 (incised)
Height: 33cm/13ins
Date: 1891
THE FINE ART SOCIETY

BROWNFIELD & SONS *Manufacturers*
87 Jug
Stoneware, moulded with Japanese cranes, around the rim a Greek key pattern, in cream and buff.
Marks: Brownfield & Sons and registration mark
Height: 18.4cm/7¼ins
Date: registration mark for 29.1.1876
A similar jug is illustrated in Elizabeth Aslin, *The Aesthetic Movement*, London, 1969
THE FINE ART SOCIETY

BROWNFIELD & SONS *Manufacturers*
88 Teapot
In the form of a grotesque Japanese figure, the girdle of his robe forming the handle, the body of the teapot in the form of a gourd, in blue, pink, buff and brown.
Marks: Brownfield 1/78 and registration mark (impressed)
Height: 13.5cm/5¼ins
Date: design registered 31.10.1876
THE FINE ART SOCIETY

W. BROWNFIELD & SONS *Manufacturers*
89 Pair of vases *illustrated opposite*
Porcelain, decorated with bamboos, butterflies and Japanese geometric motifs, in pale green, black and gold on a white ground.
Marks: Brownfield, 122, and registration mark (impressed)
Height: 25cm/9¾ins
Date: design registered 30.10.1875
THE FINE ART SOCIETY

BROWNFIELD & SON *Manufacturers*
90 Vase *illustrated above right*
Porcelain, based on a Japanese form (Yatsushiro ware) with pierced decorations of grotesque dolphins and arabesques in brown, gold and white.
Marks: Brownfield, Brownfield's trade mark 4201/12180 (impressed)
Height: 27.5cm/10¾ins
Date: about 1880
An example of Yatsushiro ware of similar form is illustrated in Audsley and Bowes '*The Keramic Art of Japan*' London, 1875. (pl. 25, fig. f)
From the A. F. Wenger Collection
THE FINE ART SOCIETY

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BURMANTOFTS (MESSRS WILCOX & CO) *Manufacturers*
91 Vase
Of cylindrical shape, impressed with floral motifs, the glaze blue.
Marks: Monogram of Burmantofts, 1450 (impressed) and E.B. (incised)
Height: 51.5cm/20¼ins
Date: 1882–1904 (probably before 1891)
THE FINE ART SOCIETY

BURMANTOFTS (MESSRS WILCOX & CO) *Manufacturers*
92 Vase
Of Persian shape with impressed floral motifs, the glaze blue.
Marks: Monogram of Burmantofts, 434 (impressed) and E.B. (incised)
Height: 27.25cm/10¾ins
Date: 1882–1904 (probably before 1891)
THE FINE ART SOCIETY

BURMANTOFTS (MESSRS WILCOX & CO) *Manufacturers*
93 Vase
Of Persian shape, the glaze amber.
Marks: Monogram of Burmantofts, 358 (impressed) and W.H.T.E. (incised)
Height: 24cm/9½ins
Date: 1882–1904 (probably before 1891)
THE FINE ART SOCIETY

BURMANTOFTS (MESSRS WILCOX & CO) *Manufacturers*
94 Vase
Of Persian shape, with a trickle glaze of olive on a yellow green ground.
Marks: Monogram of Burmantofts, England, 106 (impressed) and painted mark
Height: 28.5cm/11¼ins
Date: 1882–1904 (probably before 1891)
THE FINE ART SOCIETY

BURMANTOFTS (MESSRS WILCOX & CO) *Manufacturers*
95 Vase
Of Persian shape, with trickle glaze of olive on a yellow-green ground.
Marks: Monogram of Burmantofts, England, 106 (impressed) and painted mark
Height: 28.5cm/11¼ins
Date: 1891–1904
THE FINE ART SOCIETY

COALPORT *Manufacturer*
96 Ink stand
Porcelain, in blue and white, the lid of brass, decorated with a grotesque figure of a Japanese actor, mounted on a wooden base with brass fittings.
Marks: Coalport AD 1750 (printed)
Height: 13.4cm/5¼ins
Date: about 1885
THE FINE ART SOCIETY

COALPORT *Manufacturer*
97 Pair of vases
Porcelain, decorated with roundels of Japanese designs in blue and gold on a white ground.
Marks: Coalport AD 1750 A 2969 (printed)
Height: 8cm/3¼in
Date: about 1885
THE FINE ART SOCIETY

COALPORT *Manufacturer*
98 Pair of vases
Porcelain, with modelled floral decoration and painted panels of cranes, in gold, silver, white and brown on a cream ground.
Marks: Coalport AD1750 (printed)
Height: 24cm/9½ins
Date: about 1885
THE FINE ART SOCIETY

COALPORT *Manufacturer*

99 Set of cups, saucers and plates

Porcelain, comprising six cups and saucers and plates, decorated with birds and bamboos and a chequer pattern in blue, gold and white.

Marks: Coalport AD 1750 (printed)

Date: about 1885

THE FINE ART SOCIETY

COALPORT *Manufacturer*

100 Tea set

Porcelain, comprising teapot, milk jug, sugar bowl and six cups and saucers, decorated with floral motifs in blue, gold, pink and white.

Marks: Coalport AD 1750 (printed)

Date: about 1885

THE FINE ART SOCIETY

DOULTON *Manufacturer*
ARTHUR BARLOW (1845–1879) *Artist*

101 Ewer

Stoneware, with incised bands of decoration, the main body in the Egyptian style, in blue, green, ochre and white.

Marks: Doulton, Lambeth and date (impressed) and Arthur Barlow's and assistants' marks (Nellie Garbott and Mary Thompson) (incised)

Height: 27cm/10½ins

Date: 1875

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and Terracotta – 1870–1925*, London, 1971

THE FINE ART SOCIETY

DOULTON *Manufacturer*
FLORENCE E. BARLOW *Artist*

102 Vase

Stoneware, decorated with a variety of birds and foliage of Japanese inspiration, in green, blue, brown and white pâte-sur-pâte on a buff ground, impressed over all with small circles

Marks: Signed F.E.B.

Height: 67.5cm/26½ins

Date: about 1880

Florence Barlow worked for Doulton between 1873 and 1909

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and Terracotta – 1870–1925*, London, 1971

THE FINE ART SOCIETY

DOULTON *Manufacturer*
FLORENCE E. BARLOW *Artist*

103 Pair of vases

Decorated with alternate panels of conventionalised plant forms, in two shades of blue and white.

Marks: Doulton, London, No. 40011, C.R., date (impressed) and assistant's monogram (Eliza L. Hubert) (incised). Signed F.E.B.

Height: 28.5cm/10½ins

Date: 1878

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and Terracotta – 1870–1925*, London, 1971

THE FINE ART SOCIETY

DOULTON *Manufacturer*
ROSINA BROWN *Artist*

104 Vase

With pierced geometric patterns and applied flowers in grey-green, blue-green and buff.

Marks: Doulton, Lambeth (impressed) and another indecipherable mark (incised). Signed R.B.

Height: 18cm/7½ins

Date: about 1885

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and Terracotta – 1870–1925*, London, 1971

THE FINE ART SOCIETY

DOULTON *Manufacturer*
ELEANOR BURRELL *Artist*

105 Pair of vases

Silicon, decorated with impressed circular motifs and naturalistic flowers modelled in high relief, the flowers in cream and buff and glazed, the body unglazed.

Marks: Doulton, Silicon, Lambeth, date and the artist's monogram (impressed) (the marks of two assistants are not decipherable)

Height: 18cm/7½ins

Date: 1882

THE FINE ART SOCIETY

DOULTON *Manufacturer*
FLORENCE EARL, EMILY HAWKSBY *Artists*

106 Bowl

Silicon, the rim pierced, decorated with floral motifs based on Japanese stencil patterns on an all over ground of relief mesh, in brown and buff.

Marks: Doulton, Silicon, Lambeth, Doulton Slater's patent, other markings and Florence Earl's and Emily Hawksby's monograms (impressed)

Height: 17.5cm/6½ins

Date: about 1885

THE FINE ART SOCIETY

DOULTON *Manufacturer*
EDITH LUPTON (died 1896) *Artist*

107 Vase

Silicon, decorated with conventionalised plant forms pierced and incised, in copper lustre, gold and white.

Marks: Doulton, Silicon, Lambeth, B. 7 (impressed), date (incised). Signed E.D.R.

Height: 39.5cm/15½ins

Date: 1884

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and Terracotta – 1870–1925*, London, 1971

THE FINE ART SOCIETY

DOULTON *Manufacturer*
EDITH D. LUPTON (died 1896) *Artist*

108 Vase

With modelled and pierced decoration of foliage, flowers and a butterfly, in green, blue, pink, brown, yellow and gold on a cream ground.

Marks: Doulton Carrara Lambeth (printed and impressed), 499 (incised), Emily Randall's monogram (assistant) (brush drawn) and Edith Lupton's monogram

Height: 17.8cm/7ins

Date: about 1885

THE FINE ART SOCIETY

DOULTON *Manufacturer*
MARK V. MARSHALL *Artist*

109 Vase

Modelled with two frogs and convolvulus in high relief, the decoration incised, the base open-work, in blue, brown and buff.

Marks: Doulton (incised) and an assistant's mark. Signed M.V.M.

Height: 25.8cm/10¼ins

Date: about 1879

Marshall probably worked for Doulton from 1876–1912

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and Terracotta – 1870–1925*, London, 1971

LENT BY JOHN JESSE, ESQ

DOULTON *Manufacturer*
ELIZA SIMMANCE *Artist*

110 Bowl

Stoneware, decorated with floral panels separated by bands of sunflowers and a strip of Greek 'key-pattern' in pale green flecked with blue on a dark green ground.

Marks: Doulton Lambeth, date, 576/C, CCL and assistant's monogram (Emma Martin)

Height: 18cm/7ins

Date: 1883

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and Terracotta – 1870–1925*, London, 1971

THE FINE ART SOCIETY

DOULTON *Manufacturer*
EMILY WELCH, ELLEN TOWNSEND (?) *Artists*

111 Bowl

Silicon, the rim pierced, decorated with floral motifs based on Japanese stencil patterns on an all over ground of relief mesh, in buff and gold, with Emily Welch's and Ellen Townsend's (?) monograms (impressed)

Marks: Doulton, Silicon, Lambeth, Doulton, Slater's patent (impressed) and other markings

Height: 17.5cm/6½ins

Date: about 1885

THE FINE ART SOCIETY

DOULTON *Manufacturer*

112 Jug

Stoneware, decorated with floral motifs and a geometric pattern in high relief in blue and buff, with metal rim to base.

Marks: Doulton, Lambeth (impressed)

Height: 24.5cm/9½ins

Date: about 1868

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and Terracotta – 1870–1925*, London, 1971

An early example of Doulton's stoneware

THE FINE ART SOCIETY

DOULTON *Manufacturer*

113 Pair of candlesticks

Stoneware, decorated with incised geometric patterns in blue and brown on a buff ground.

Marks: Doulton, Lambeth (impressed)

Height: 28cm/11ins

Date: about 1872

Illustrated in Richard Dennis's *Catalogue of an Exhibition of Doulton Stoneware and*

THE FINE ART SOCIETY

DOULTON *Manufacturer*

114 Vase
Decorated with apple blossoms and geometric patterns of Japanese inspiration, in black, yellow, white, pink and green on a biscuit ground.
Marks: Doulton, Lambeth and date (impressed)
Height: 27cm/10⅝ins
Date: 1875
THE FINE ART SOCIETY

DOULTON *Manufacturer*

115 Vase
With applied medallions of a lobster and fishes and blossom, set on a ground of a Japanese geometric pattern in blue and green.
Marks: Doulton, Lambeth and the monograms M.A., M.G., sss, gg (impressed)
Height: 26cm/10¼ins
Date: about 1885
THE FINE ART SOCIETY

ELTON POTTERY *Manufacturer*

116 Vase
Decorated with modelled flowers and leaves in buff on a dark blue streaked ground.
Marks: Elton and date (brush drawn in grey)
Height: 23cm/9ins
Date: 1882
THE FINE ART SOCIETY

ELTON POTTERY *Manufacturer*

117 Vase
Decorated with modelled sunflowers in pink and brown on a pink and blue ground.
Marks: Elton (brush drawn in black)
Height: 30cm/11¾ins
Date: about 1885
THE FINE ART SOCIETY

M. GEMMELL *Artist*

118 Plate
The head of a young woman surrounded by lilies.
Marks: the artist's signature and date (brush drawn)
Diameter: 39.2cm/15⅜ins
Date: 1881
THE FINE ART SOCIETY

S. GIBBS *Artist*

119 Plate
On a manufacturer's blank, decorated with a cockatoo and patterns of Japanese inspiration, in blue and yellow on a cream ground.
Marks: the decorated signature of S. Gibbs and date (painted)
Diameter: 25.25cm/10ins
Date: 1876
THE FINE ART SOCIETY

S. GIBBS *Artist*

120 Plate
On a manufacturer's blank, decorated with fishes and patterns of Japanese inspiration, in blue and yellow on a cream ground.
Marks: the decorated signature of S. Gibbs and date (painted)
Diameter: 25.25cm/10ins
Date: 1876
THE FINE ART SOCIETY

S. GIBBS *Artist*

121 Plate
On a manufacturer's blank, decorated with parakeets and patterns of Japanese inspiration, in blue and yellow on a cream ground.
Unmarked
Diameter: 24cm/9½ins
Date: probably 1876
THE FINE ART SOCIETY

JOSEPH HOLDCROFT *Manufacturer*

122 Teapot
Surmounted by a Japanese figure, the body in the form of a melon, in blue, cream and light brown.
Marks: J. Holdcroft
Height: 17cm/6⅝ins
Date: about 1880
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
LINTHORPE *Manufacturer*

123 Cup and saucer
Decorated with leaves and flowers, the flowers pink, the ground light green.
Marks: Linthorpe H. T. (Henry Tooth) 640, and facsimile signature, Chr. Dresser (impressed)
Height: 8.5cm/3⅜ins
Date: 1879–1882
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
LINTHORPE *Manufacturer*

124 Plaque
Decorated with water lilies in relief, in white, green and brown.
Marks: Linthorpe H. T. (Henry Tooth) 441. and facsimile signature Chr. Dresser (impressed)
Size: 33.4cm/13⅛ins × 26.8cm/10½ins
Date: 1879–1882
A similar dish was illustrated in *The Connoisseur*, June 1914
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
LINTHORPE *Manufacturer*

125 Plate
Earthenware, unglazed, decorated with a moulded Japanese scene.
Marks: Linthorpe, H. T. (Henry Tooth) and facsimile signature Chr. Dresser (impressed)
Diameter: 29cm/11⅜ins
Date: 1879–1882
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
LINTHORPE *Manufacturer*

126 Plate
Earthenware, unglazed, decorated with moulded water plants of Japanese inspiration.
Marks: Linthorpe, H. T. (Henry Tooth) 622, and facsimile signature Chr. Dresser (impressed)
Diameter: 23.5cm/9¼ins
Date: 1879–1882
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
LINTHORPE *Manufacturer*

127 Plate
Terracotta, unglazed.
Marks: Linthorpe H. T. (Henry Tooth) and facsimile signature Chr. Dresser (impressed)
Diameter: 29cm/11⅜ins
Date: 1879–1882
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
LINTHORPE *Manufacturer*

128 Vase
Earthenware, with conventionalised sunflowers and other flowers in high relief, in dark orange, pink, blue and white on a dark olive ground.
Marks: 275, and facsimile signature Chr. Dresser (impressed)
Height: 22.5cm/9ins
Date: 1879–1882
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
LINTHORPE *Manufacturer*

129 Vase
Earthenware, of gourd shape with enamelled decoration of foliage, buds and flowers, in brown, green, white, blue, yellow and gold.
Marks: 41906 (brush drawn in gold)
Height: 19.5cm/7¾ins
Date: 1879–1882
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
LINTHORPE *Manufacturer*

130 Vase
Streaked glazes in blue-green, the neck in olive.
Marks: Linthorpe, H. T. (Henry Tooth) 85, and facsimile signature Chr. Dresser (impressed)
Height: 23.25cm/9⅛ins
Date: 1879–1882
THE FINE ART SOCIETY
LINTHORPE *Manufacturer*

131 Vase
With streaked glazes in blue and pink on a white ground.
Marks: Linthorpe 376 (impressed)
Height: 32cm/12½ins
Date: 1879–1882
THE FINE ART SOCIETY

LINTHORPE *Manufacturer*

132 Vase
With streaked glazes in blues and browns.
Marks: Linthorpe 376 (impressed)
Height: 31cm/12¼ins
Date: 1879–1882
THE FINE ART SOCIETY

134

MARTIN BROTHERS *Manufacturers*

133 Jardiniere and stand
Stoneware, decorated with foliage, dragons and grotesque birds in blue and black on a biscuit ground.
Marks: R. W. Martin & Bros. London and Southall (incised) (on all pieces, incorporated in the decoration)
Height: 101.5cm/40ins
Date: about 1880
THE FINE ART SOCIETY

MARTIN BROTHERS *Manufacturers*

134 Pair of vases *illustrated above*
Stoneware, decorated with Japanese cranes and conventionalised flowers on a speckled ground in blue and brown.
Marks: R. W. Martin, London and Southall, 254 and date (incised)
Height: 32cm/12½ins
Date: 31.7.1879
THE FINE ART SOCIETY

MARTIN BROTHERS *Manufacturers*

135 Vase
Stoneware, decorated with lilies and marigolds in dull greens and browns on a light brown ground.
Marks: R. W. Martin Bros. London and Southall and date (incised)
Height: 42cm/16½ins
Date: 1889
THE FINE ART SOCIETY

MARTIN BROTHERS *Manufacturers*

136 Vase
Stoneware, decorated with geese and foliage of Japanese inspiration, in dull greens and browns on a light brown ground.
Marks: 572 R. W. Martin, London and Southall and date (incised)
Height: 21.5cm/8½ins
Date: 21.4.1890
THE FINE ART SOCIETY

MARTIN BROTHERS *Manufacturers*

137 Vase
Stoneware, decorated with panels of sprays of flowers in brown, biscuit and blue.
Marks: Martin Bros. London and Southall (incised)
Height: 14.5cm/5¾ins
Date: about 1880
THE FINE ART SOCIETY

WALTER CRANE (1845–1915) *Designer*
MAW & CO *Manufacturers*

138 Vase
Painted in copper lustre with draped female figures holding oil lamps, after design by Walter Crane.
Marks: the trade mark of Maw & Co, date and monogram of Walter Crane (painted)
Height: 32.6cm/12¾ins
Date: 1891
Illustrated in P. G. Konody's *The Art of Walter Crane* (London, 1902) (p. 127)
LENT BY A PRIVATE COLLECTOR

MAW & CO *Manufacturers*

139 Ewer
In red lustre decorated with a mythological figure and classical ships, the handle in the form of a dolphin.
Marks: Maw & Co. Jackfield (printed)
Height: 31cm/12¼ins
Date: about 1890
THE FINE ART SOCIETY

MINTON *Manufacturer*

140 Plate
Decorated with Japanese roundels and conventionalised foliage in royal blue on a pale blue ground.
Marks: Minton and date cipher (impressed)
Diameter: 31.75cm/12½ins
Date: 1877
THE FINE ART SOCIETY

MINTON *Manufacturer*

141 Vase
Porcelain, 'cloisonné', decorated with butterflies and conventionalised foliage and flowers, in black, red, olive, yellow, white and gold on a blue ground.
Unmarked
Height: 19.7cm/7¾ins
Date: about 1875
THE FINE ART SOCIETY

WILLIAM STEPHEN COLEMAN
(1829 or 1830–1904) *Artist*
MINTON *Manufacturer*

142 Vase
'Pilgrim flask' shaped, decorated with cupid embracing a fairy.
Marks: Minton and date cipher (impressed). Signed W. S. Coleman
Height: 41.5cm/16¼ins
Date: 1869
THE FINE ART SOCIETY

WILLIAM STEPHEN COLEMAN
(1829 or 1830–1904) *Artist*
MINTON *Manufacturer*

143 Plaque
Showing the head of a girl with brown hair, wearing an Elizabethan ruff and surrounded by flowers, in blues, greens, brown, black, etc.
Marks: Minton's Art Pottery Studio, Kensington Gore (printed), Minton (impressed). Signed W.S.C.
Diameter: 20.5cm/8ins
Date: about 1872
THE FINE ART SOCIETY

WILLIAM STEPHEN COLEMAN
(1829 or 1830–1904) *Artist*
MINTON *Manufacturer*

144 Plaque
Earthenware, showing the head of a girl with brown hair, wearing a head-dress of peacocks' feathers, surrounded by flowers and peacocks' feathers.
Marks: Minton's Art Pottery Studio, Kensington Gore (printed), Minton and date cipher (impressed). Signed W.S.C.
Diameter: 20.5cm/8ins
Date: 1872
THE FINE ART SOCIETY

WILLIAM STEPHEN COLEMAN
(1829 or 1830–1904) *Artist*
MINTON *Manufacturer*

145 Plate
Showing a young girl dancing with a diaphanous veil, in the background a potted palm and a lily, decorated with a band of Greek ornament, in various blues, greens and pinks on an ochre ground.
Marks: Minton and date cipher (impressed). Signed W. S. Coleman
Diameter: 24cm/9½ins
Date: November 1872
THE FINE ART SOCIETY

WILLIAM STEPHEN COLEMAN
(1829 or 1830–1904) *Artist*
MINTON *Manufacturer*

146 Plate
Showing a young girl dancing with a diaphanous veil, in the background palms and lilies, in various blues, greens and pinks on an ochre ground.
Marks: Minton and date cipher (impressed). Signed W. S. Coleman
Diameter: 24cm/9½ins
Date: November 1872
THE FINE ART SOCIETY

MINTON *Manufacturer*

147 Bowl
Porcelain, 'cloisonné', with tripod feet, decorated with conventionalised butterflies and angular scroll patterns.
Marks: Minton 1414 and date cipher (impressed)
Diameter: 18cm/7ins
Height: 10cm/4ins
Date: 1870
THE FINE ART SOCIETY

150

MINTON *Manufacturer*

148 Vase
Porcelain, 'cloisonné', decorated in blues, greens, red, white and gold.
Marks: Minton (impressed) and date
Height: 21cm/8¼ins
Date: 1870
THE FINE ART SOCIETY

MINTON *Manufacturer*

149 Vase
Porcelain, 'cloisonné', the body composed of four tubes joined at a central point, decorated with conventionalised floral designs in pink, green, blue and gold on a white ground.
Marks: four blue spots (painted)
Height: 20.25cm/8¼ins
Date: about 1872
Charles Handley-Read's label on the base of this piece notes its 'Dresserish shape and details' (See also Cat. Nos. 160 and 176)
THE FINE ART SOCIETY

MINTON *Manufacturer*

150 Vase *illustrated left*
Porcelain, 'cloisonné', decorated with birds, foliage and Japanese geometric designs in blue maroon, green, yellow and gold
Marks: Mintons (printed) and four white dots (brush drawn)
Height: 30.5cm/12ins
Date: about 1872
THE FINE ART SOCIETY

MINTON *Manufacturer*
C.R. (?) *Artist*

151 Plate *illustrated on page 22*
Decorated with conventionalised bird and plant forms outlined in gold, in blues, olive green, Indian red, white and gold on a black ground
Marks: Minton's Art Pottery Studio, Kensington Gore (printed), Mintons various numbers, date cipher (impressed) and the paper label of Mortlock, 203–204, Oxford St and 31, Orchard Street
Diameter: 43cm/17ins
Date: 1872
THE FINE ART SOCIETY

MINTON *Manufacturer*

152 Jug
Porcelain, 'cloisonné', decorated with plant forms, in blue, green, white, red, yellow and gold on a blue ground.
Height: 14cm/5ins
Date: about 1870
The design is based on illustrations shown in Owen Jones' *Examples of Chinese Ornament*, London, 1867
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
MINTON *Manufacturer*

153 Vase
Decorated with two scenes 'The Meeting' and 'The Parting', showing two cats overlooked by the moon, in white, grey-blue, outlined in black on an earthenware ground.
Marks: Minton's Art Pottery Studio, Kensington Gore (printed) and Mintons and date cipher (impressed)
Height: 25cm/9¾ins
Date 1874
'The Meeting and 'The Parting' are shown on plate 12 of Dresser's *Moderne Ornamentation* (London, 1886)
THE FINE ART SOCIETY

MINTON *Manufacturer*

154 Plate
Porcelain, 'cloisonnée', with pierced rim, decorated with a bird, butterflies and floral sprays, in blue, greens, pink, black, gold and white.
Marks: Minton date cipher, design registration mark and John Mortlock the retailer (impressed)
Diameter: 24.5cm/9½ins
Date: 1875 (design registered 1874)
From the Wenger Collection
THE FINE ART SOCIETY

MINTON *Manufacturer*

155 Vase
Porcelain, simulating ivory, decorated with Japanese figures and mock Japanese calligraphy, in ivory, white, brown and gold.
Marks: Mintons (printed and impressed) and date cipher (impressed)
Height: 13cm/5¼ins
Date: 1874
THE FINE ART SOCIETY

MINTON *Manufacturer*

156 Vase
Decorated with conventionalised sprays of flowers in the Persian style, in two shades of blue and olive on a cream ground.
Marks: Minton's Art Pottery Studio, Kensington Gore (printed), Mintons, 518 and date cipher (impressed)
Height: 34.5cm/13½ins
Date: 1873
THE FINE ART SOCIETY

MINTON *Manufacturer*

157 Vase *illustrated above right*
Porcelain, 'cloisonné', 'pilgrim-flask' shaped, decorated with dragon flies, butterflies and conventionalised plant forms, in greens, yellow, white and gold on an Indian red ground.
Marks: Minton (impressed), 1819 and date cipher
Height: 27cm/10½ins
Date: 1877
THE FINE ART SOCIETY

MINTON *Manufacturer*

158 Double vase
Two joined vases mounted on oriental bases, between the vases a dragon, both faces of each vase with floral decorations in pâte-sur-pâte, glazed celadon.
Marks: Minton, date cipher and potter's mark (impressed) and 1786 (incised)
Height: 21.7cm/8½ins
Date: 1873
THE FINE ART SOCIETY

157

MINTON *Manufacturer*

159 Vase
Decorated with an all-over design of fruit and foliage, the handles in the form of bamboos, in green and orange on a cream ground.
Marks: Minton, date cipher and 2398 (impressed)
Height: 56.5cm/22¼ins
Date: 1882
THE FINE ART SOCIETY

MINTON *Manufacturer*

160 Cup and saucer
Porcelain, decorated with bands of conventionalised plant forms in blue, pink, green and gold on a blue ground.
Marks: Minton's trade mark (impressed)
Date: about 1875
The ornament is reminiscent of Dresser (See also Cat. Nos. 149 and 176)
THE FINE ART SOCIETY

MINTON *Manufacturer*

161 Vase

Porcelain, 'cloisonné', decorated with butterflies, bamboos and lilies in gold on a blue ground, the handles in Indian red.
Marks: Minton (impressed) and date cipher
Height: 20.5cm/8ins
Date: 1873
THE FINE ART SOCIETY

MINTON *Manufacturer*
C. L. F. *Artist*

162 Plate

Earthenware, decorated with the head of a young woman, the border of naturalistic flowers, in blues, green, pinks and gold.
Marks: Minton 1/132 date cipher (impressed) and C. L. F. 160 (painted)
Diameter: 33cm/13ins
Date: 1873
THE FINE ART SOCIETY

MINTON *Manufacturer*

163 Vase

Earthenware, decorated with floral sprays of Japanese inspiration and three bands of ornament, the outline drawn in brown, filled with blues and yellow on a cream ground.
Marks: Minton's Art Pottery Studio, Kensington Gore (printed), 19 and signed H. R. and C. W. R. (brush drawn)
Height: 38cm/15ins
Date: 1871–1875
THE FINE ART SOCIETY

MINTON *Manufacturer*

164 Set of 12 plates and 2 cake stands

Porcelain, decorated with foliage and butterflies, in silver and gold on a white ground.
Marks: Mintons, T. Goode & Co London (printed) and various numbers (brush drawn)
Diameter: (of plates) 24cm/9½ins
Date: about 1880
THE FINE ART SOCIETY

MINTON *Manufacturer*

165 Figures

Pottery, two grotesque dogs playing (based on a netsuke) in blue and black.
Marks: Minton, 1622, C. M. and date cipher (impressed)
Height: 20.5cm/8ins
Date: 1872
THE FINE ART SOCIETY

Attributed to WILLIAM STEPHEN COLEMAN (1829 or 1830–1904) *Artist*
MINTON *Manufacturer*

166 Table

Decorated with butterflies, grasses and a spray of flowers on a white ground. The ceramic top mounted on an ebonised tripod base with turned legs and decorations.
Marks: Minton (impressed)
Height: 71cm/28ins
Diameter: 56cm/22ins
Date: about 1875
THE FINE ART SOCIETY

MINTON *Manufacturer*

167 Vase

Porcelain, 'cloisonné', decorated with conventionalised butterflies and plant forms in black, white, Indian red, greens and gold on a blue ground.
Unmarked
Height: 20.5cm/7¾ins
Date: about 1875
THE FINE ART SOCIETY

Attributed to MOYR SMITH (working 1870–1890) *Designer*
MINTON *Manufacturer*

168 Four from a set of plates

Printed and painted with 'The Host', 'The Quest', 'The Governor', 'The Dessert', the borders of Japanese inspiration.
Marks: Mintons and date cipher (impressed)
Diameter: 25.25cm/10ins
Date: 1880
LENT BY A PRIVATE COLLECTOR

MINTON *Manufacturer*

169 Teapot

In the form of a grotesque Japanese figure, his pigtail forming the handle, holding a mask out of which comes the spout, in blue, green, brown and buff.
Marks: Mintons date mark (impressed)
Height: 15.8cm/6¼ins
Date: 1872
THE FINE ART SOCIETY

MINTON *Manufacturer*
Artist unknown

170 Plaque

Earthenware, showing a young woman in 'aesthetic costume' holding a spray of flowers, to her right a blue vase and peaches, in yellow, green, white, blue and gold.
Marks: Mintons and date cipher (impressed)
Diameter: 21.5cm/8ins
Date: 1880
THE FINE ART SOCIETY

MINTON *Manufacturer*

171 Jar

Porcelain, 'cloisonné', in the form of a bale secured with rope, decorated with Chinese motifs, in gold, white, Indian red, blue and yellow on a blue ground.
Marks: Minton date cipher
Height: 10cm/4 ins
Date: 1875
THE FINE ART SOCIETY

MINTON *Manufacturer*

172 Teapot

A smaller version of Cat. No. 159.
Marks: Minton, 1838, and an indecipherable mark (impressed)
Height: 13.4cm/5¼ins
Date: probably 1872
THE FINE ART SOCIETY

MINTON *Manufacturer*

173 Tea set

Decorated with an 'all over' floral pattern of Japanese inspiration comprising six cups and saucers, teapot and base, chocolate pot, hot water jug, milk jug, sugar bowl, muffin dish, toast rack and a matching table.
Marks: Minton and date cipher (the teapot has a registration mark)
Diameter: (of table) 60cm/23½ins
Date: design registered 1878
THE FINE ART SOCIETY

MINTON *Manufacturer*

174 Pair of vases *illustrated above right*

Decorated with naturalistically painted sprays of flowers, fruit and butterflies, on a khaki ground.
Marks: Minton's Art Pottery Studio, Kensington Gore (printed), Minton (impressed) and H. C. C. (brush drawn)
Height: 25.75cm/10¼ins
Date: 1871–1875
THE FINE ART SOCIETY

174

MINTON *Manufacturer*

175 Pair of vases

In the form of a section of bamboo decorated with sprays of bamboo in relief, in dark and light blue.
Marks: Mintons, various numbers and date cipher (impressed)
Height: 28.5cm/11¼ins
Date: 1879
THE FINE ART SOCIETY

MINTON *Manufacturer*

176 Vase

Porcelain, 'cloisonné', cylindrical shape decorated with conventionalised beetles, butterflies and plant forms, in greens, red, black, blue and gold on a blue ground, mounted on an ormulu base.
Unmarked
Height: 37cm/14½ins (vase with base)
Date: about 1875

The decoration on this vase is strongly reminiscent of Dresser – see Dresser *Modern Ornamentation* (London 1886), pl. 26. (See also Cat. Nos. 149 and 160)
THE FINE ART SOCIETY

MINTON *Manufacturer*

177 Vase
Decorated with floral sprays of Japanese inspiration and three bands of ornament, the outline drawn in brown, filled with blue, yellow, white and pink on a cream ground.
Marks: Minton's Art Pottery Studio, Kensington Gore (printed), 267 and an indecipherable mark (brush drawn)
Height: 38cm/15ins
Date: 1871–1875
THE FINE ART SOCIETY

WILLIAM DE MORGAN (1839–1917) *Manufacturer*
CHARLES PASSENGER *Designer*

178 Dish
Decorated in blue and green with a mythical beast surrounded by trees.
Marks: W. de Morgan & Co. C. P. (painted)
Diameter: 33.7cm/13¼ins
Date: about 1890
LENT BY A PRIVATE COLLECTOR

WILLIAM DE MORGAN (1839–1917) *Manufacturer*

179 Vase
Decorated with chickens in copper lustre amongst foliage on a cream ground.
Marks: De Morgan's mark (impressed)
Height: 29.2cm/11½ins
Date: about 1885
LENT BY A PRIVATE COLLECTOR

WILLIAM DE MORGAN (1839–1917) *Manufacturer*

180 Dish
Painted in copper lustre with two fish amongst foliage scrolls.
Unmarked
Diameter: 36.4cm/14¼ins
Date: about 1885
LENT BY A PRIVATE COLLECTOR

PINDER, BOURNE & CO *Manufacturers*

181 Jug
Decorated with floral sprays and bamboos in white, blue and grey.
Marks: Registration mark
Height: 17cm/6¾ins
Date: 1877
See Hugh Wakefield's *Victorian Pottery*, London, 1962, p. 56, where there is a line illustration of this pot
THE FINE ART SOCIETY

E. A. STAPLETON *Artist*

182 Plate
Decorated with sunflowers and foliage on a brown ground.
Marks: Signed E. A. Stapleton
Diameter: 50cm/19¾ins
Date: 1879
Exhibited at Howell and James' Art Pottery Exhibition, 1879
THE FINE ART SOCIETY

WATCOMBE POTTERY *Manufacturer*

183 Bowl
Terra-cotta, with a band of ridged decoration, with silver rim and handle.
Marks: the silver mounting has a Birmingham hall mark.
Height: 11.75cm/4¾ins
Date: 1875–76
THE FINE ART SOCIETY

WATCOMBE POTTERY *Manufacturer*

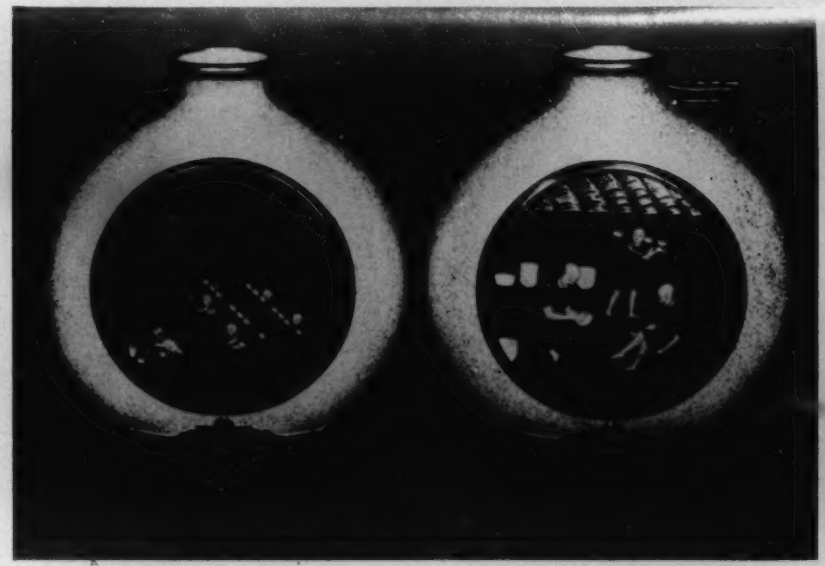
184 Pair of brackets
Terra-cotta, modelled with a dragon and Gothic foliage, in turquoise.
Marks: Watcombe, Torquay (printed) and 1804 (brush drawn)
Height: 17.5cm/16¾ins
Date: about 1875–1880
THE FINE ART SOCIETY

WATCOMBE POTTERY *Manufacturer*

185 Jug
Terra-cotta, decorated in gold and blue with with ridged bands and the monogram B C L.
Marks: Watcombe, Torquay and registration mark (printed)
Height: 20.25cm/8ins
Date: design registered June 1872
THE FINE ART SOCIETY

WATCOMBE POTTERY *Manufacturer*

186 Jug and beakers
Terra-cotta, with bands of ridged decoration, the jug and beakers mounted with silver rims.
Marks: Watcombe, Torquay (printed) (the jug with registration mark), the silver mounting with Sheffield hallmarks
Height: jug 23cm/9ins, beakers 12.75cm/5ins
Date: Design registered 1872 (silver mounting 1870–71)
THE FINE ART SOCIETY



194

WATCOMBE POTTERY *Manufacturer*

187 Teapot
Terra-cotta, decorated with Japanese floral patterns, the handle, body and spout in the form of a bamboo.
Marks: Watcombe Torquay (printed) and (brush drawn) and numbers
Height: 12.75 cm/5ins
Date: about 1870–1875
THE FINE ART SOCIETY

WATCOMBE POTTERY *Manufacturer*

188 Vase
Terra-cotta, the handles in the form of sphinx-like heads, decorated with gold and blue bands.
Marks: 3537 (brush drawn)
Height: 35cm/14¼ins
Date: about 1870
THE FINE ART SOCIETY

WEDGWOOD *Manufacturer*

189 Lamp
The lamp body decorated with panels of 'aesthetic' figures, alternating with sunflower motifs in blue on a celadon ground, the sunflowers in ochre and pale blue set in dark blue panels. (The lamp is manufactured by J. Hinks and Son, Birmingham.)
Marks: Wedgwood, K I H (for 1879) (impressed), 4 dots brush drawn in blue and 7,812 brush drawn in brown. On the cast iron base, J. Hinks & Son Limited, 2241
Height: 62cm/24½ins
Date: 1879
RA, 1972 D88
LENT FROM THE HANDLEY-READ COLLECTION

WEDGWOOD *Manufacturer*

190 Vase
Decorated with conventionalised foliage in white, olive, buff and brown on a blue ground.
Marks: Wedgwood and date letter
Height: 23.25cm/9¼ins
Date: 1886
THE FINE ART SOCIETY

WEDGWOOD *Manufacturer*

191 Vase

Pottery, decorated with flowers and foliage in green, brown, olive and black slip on an olive ground.

Marks: Wedgwood, numbers (impressed)

Height: 26cm/10¼ins

Date: about 1880

THE FINE ART SOCIETY

WORCESTER *Manufacturer*

J. EYRE *Artist*

192 Plate

Plaque

Showing two figures floating in a shell, the male holding a leaf as a sunshade, the female a mandoline, in blue, green, yellow, pink and gold.

Marks: Royal Worcester Mark and 31 (impressed). Signed J. Eyre

Diameter: 47.4cm/18¾ins

Date: about 1880

THE FINE ART SOCIETY

WEDGWOOD *Manufacturer*

MARSDEN *Designer*

193 Vase

Decorated with fruit and foliage of Japanese inspiration, in grey, black and brown on an ochre ground, the neck black.

Marks: Wedgwood, L and O (impressed) and S.193 (incised)

Height: 27cm/10½ ins

Date: about 1880

RA, 1972 D87

LENT FROM THE HANDLEY-READ COLLECTION

JAMES HADLEY (1837–1903) *Designer*

WORCESTER *Manufacturer*

194 Pair of vases *illustrated on page 29*

Porcelain, 'pilgrim flask' shaped, decorated with four carved scenes of Japanese pottery manufacture, in browns, greens and gold.

Marks: Royal Worcester mark (raised and printed) and date

Height: 26cm/10¼ins

Date: 1872

Illustrated in R. W. Binns, *Worcester China*, London, 1897; Geoffrey A. Godden, *Victorian Porcelain*, London, 1961; and Geoffrey A. Godden, *Jewitt's Ceramic Art of Great Britain 1800–1900* London, 1972

A similar pair were exhibited in the

193

International Exhibition of 1872

THE FINE ART SOCIETY

JAMES HADLEY (1837–1903) *Designer*

WORCESTER *Manufacturer*

195 Pair of vases *illustrated above*

Porcelain, decorated with two carved scenes of Japanese cobalt and clay mining, in browns, greens and gold.

Marks: Royal Worcester mark (impressed and printed) and date

Height: 29cm/11¼ins

Date: 1872

Illustrated in Elizabeth Aslin *The Aesthetic Movement*, London, 1969; R. W. Binns *Worcester China*, London, 1897; and Geoffrey A. Godden *Jewitt's Ceramic Art of Great Britain, 1800–1900* London, 1972

THE FINE ART SOCIETY

WORCESTER *Manufacturer*

196 Bowl

Porcelain, decorated with traditional Chinese 'willow pattern' scene in gold on a red ground.

Marks: Royal Worcester mark (printed) and date

Diameter: 12cm/4¾ins

Date: 1882

THE FINE ART SOCIETY

200

WORCESTER *Manufacturer*

197 Bowl

Porcelain, on tripod feet, the interior decorated with a crane, butterfly and bamboo, the exterior decorated with modelled wreaths in European style, blue and gold.

Marks: Royal Worcester mark (printed and impressed) and date

Diameter: 17cm/6½ins

Date: 1876

THE FINE ART SOCIETY

WORCESTER *Manufacturer*

198 Candlestick

Porcelain, the candlestick supported on the head of a Japanese noble holding a fan and kneeling on a dais, around the candlestick crawls a small dragon, in blue, brown and gold.

Marks: Royal Worcester mark (impressed)

Height: 35.5cm/14ins

Date: about 1875

THE FINE ART SOCIETY

WORCESTER *Manufacturer*

199 Teapot

Porcelain, decorated with Japanese patterns, butterflies and sprays of flowers in relief, in gold, black, white and blue.

Marks: Royal Worcester mark and date (printed)

Height: 14.9cm/6¼ins

Date: 1878

THE FINE ART SOCIETY

WORCESTER *Manufacturer*

200 Pair of vases *illustrated left*

Concave cylinder shaped, decorated with transfer printed Japanese geometrical motifs, in blue and gold, the handles in the form of elephants' heads.

Marks: Royal Worcester mark and date (impressed)

Height: 23cm/9ins

Date: about 1875

THE FINE ART SOCIETY

WORCESTER *Manufacturer*

201 Pair of vases *illustrated right*

Porcelain, of hexagonal section (a Chinese form), pierced with openings, the handles composed of elephant heads, decorated with cranes, butterflies, plant forms and grotesque frogs, all of Japanese derivation, in pink and gold on a cream ground.

Marks: Royal Worcester mark and date (impressed and printed)

Height: 43cm/16¾ins

Date: 1873

Vases of very similar design were shown at the International Exhibition of Vienna 1873. See *Art Journal*, October 1873, p. 314

THE FINE ART SOCIETY

WORCESTER *Manufacturer*

202 Pair of vases *illustrated opposite*

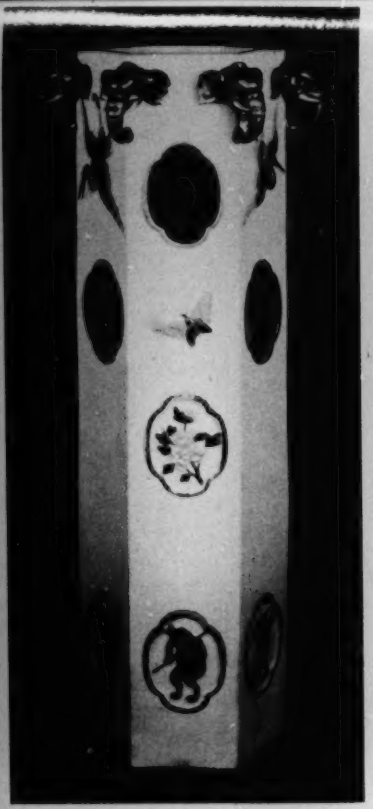
Porcelain, of rhomboid section, incorporating raised yin-yang symbol and Chinese hexagrams in brown, green and gold on cream biscuit ground.

Marks: Royal Worcester mark and date (raised and printed)

Height: 27cm/10½ins

Date: 1873

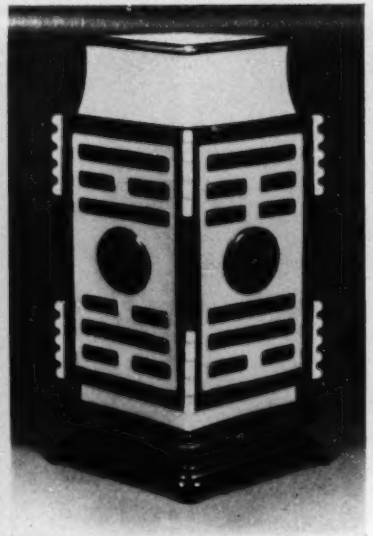
THE FINE ART SOCIETY



201

WORCESTER *Manufacturer*

203 Pair of vases
Porcelain, tall rounded shape, decorated with a crane, butterfly and foliage, in gold and silver on yellow ground.
Marks: Royal Worcester mark and date (printed)
Height: 23cm/9ins
Date: 1874
THE FINE ART SOCIETY



202

WORCESTER *Manufacturer*

204 Pair of vases
Porcelain, decorated with raised foliage, flowers and butterflies in blue, green, red, yellow and gold on a cream ground.
Marks: Royal Worcester mark and code letter for date (printed)
Height: 15cm/6ins
Date: 1879
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

205 Pair of vases
Porcelain, joined flasks, decorated with geese, butterflies and bamboos in two colours of gold on an ivory ground.
Marks: Royal Worcester mark and date (impressed and printed)
Height: 15cm/6ins
Date: 1880
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

206 Pair of vases
Porcelain, of tapering cubic form, decorated with modelled frogs and sprays of foliage, in bronze, gold and blue on a yellow ground.
Marks: Royal Worcester mark and date (impressed and printed)
Height: 9.5cm/3¾ins
Date: 1877
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

207 Plate
Porcelain, decorated with a variation of the traditional 'willow pattern' design, in blue and white with gold rim.
Marks: Royal Worcester mark and date (impressed and printed)
Diameter: 38cm/15ins
Date: 1881
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

208 Set of eight cups and saucers
Porcelain, the handles composed of butterflies, decorated with storks and bamboos, in gold, silver and brown on a white ground.
Marks: Royal Worcester mark and date (impressed and printed)
Date: 1875–79
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

209 Tea set
Porcelain, comprising teapot, milk jug, sugar bowl, bowl, two cups and saucers and tray, decorated with transfer printed Japanese motifs in various colours and gold.
Marks: Royal Worcester mark and date (printed)
Diameter: of tray 37cm/14½ins
Date: 1879
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

210 Vase
Porcelain, the body modelled in low relief, the neck pierced, decorated with two compositions entitled 'Feramorz introduced as a poet' and 'Zelica and Mokanna', the body cream, the decorations pink, yellow, blue and green.
Marks: Royal Worcester mark (printed and impressed) and date mark (printed)
Height: 41cm/16¼ins
Date: 1874

214

RA 1972, C31
LENT BY THE VICTORIA AND ALBERT MUSEUM

WORCESTER *Manufacturer*

211 Vase
In the form of a hollow tree and a grotesque Chinese figure, in brown and blue, the blue parts speckled with gold.
Marks: Royal Worcester mark (impressed)
Height: 23cm/9ins
Date: about 1875
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

212 Vase
Porcelain, cylinder shaped, pierced and decorated with bamboos and various plant forms, with a part of a Japanese house, in blue and gold.
Marks: Royal Worcester mark and date (printed)
Height: 14cm/5½ins
Date: 1875
THE FINE ART SOCIETY

217

WORCESTER *Manufacturer*

213 Vase
Porcelain, decorated with Japanese motifs in gold.
Marks: Royal Worcester mark and date (impressed and printed)
Height: 23cm/9ins
Date: 1889
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

214 Vase *illustrated on page 31*
Porcelain, 'pilgrim-flask' shaped, with deeply moulded handles and base, decorated with conventionalised plant forms in olive green, blues, browns and other colours and gold on a cream ground.
Marks: Royal Worcester mark and date (printed)
Height: 38cm/15ins
Date: 1883
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

215 Vase
Porcelain, 'pilgrim-flask' shaped, decorated with roundels of Japanese geometric designs in gold on a blue ground.
Marks: Royal Worcester mark (impressed) and F R (brush drawn in gold)
Height: 29cm/11⅜ins
Date: about 1880
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

216 Vase
Porcelain, three joined cylinders, decorated with blossoms in the Japanese style, in orange, blue, green, pink, yellow and gold on a white ground.
Marks: Royal Worcester mark and Design Registration mark (printed)
Height: 20cm/8⅛ins
Date: design registered 1866
THE FINE ART SOCIETY

WORCESTER *Manufacturer*

217 Vase *illustrated left*
Porcelain, tusk shaped, decorated with a snake hunting frogs in a forest, in browns, greens and gold.
Marks: Royal Worcester mark and date (impressed and printed)
Height: 20cm/8ins
Date: about 1873
THE FINE ART SOCIETY

TILES

CLEMENT HEATON *Designer*
(of Heaton & Butler & Co)
MINTON *Manufacturer*

218 Tile panel *illustrated opposite*
Earthenware, with painted illustrations of Aesop's fables.
Marks: Minton (the name Heaton is pencilled on one of the tiles)
Size: 66.8cm/26¼ins × 97.8cm/38⅛ins (framed)
Date: about 1880

Top row, left to right:
The Cat and the Mice
The Eagle and the Fox
The Rat and the Frog
The Crow and the Pitcher
The Wolf and the Crane
The Fox and the Grapes

Second row, left to right:
The Hare and the Tortoise
The Two Pots
The Monkey and the Dolphin
The Lion and the Mouse
The Thirsty Pigeon
The Wolf and the Lamb

Third row, left to right:
The Wolf in Sheep's Clothing
The Frog and the Ox
The League of Birds and Fishes
The Fox and the Raven
The Jackdaw and the Peacock
The Hares and the Frogs

Fourth row, left to right
The Lion, the Bear and the Fox
The Old Lion
The Quack Frog
The Frogs asking for a King
The Fox and the Stork (i)
The Fox and the Stork (ii)

Charles L. Eastlake in his *Hints on Household Taste* (London: 1878, 4th edition) illustrates part of a frieze executed by Heaton & Butler & Co, designed by Clement Heaton, 'The Fox without a Tail' (plate XIX – to face page 124)
THE FINE ART SOCIETY

ATTRIBUTED TO CLEMENT HEATON
MINTON *Manufacturer*

219 Set of six tiles
On Minton Hollin's blanks, illustrating literature, astronomy, architecture, sculpture, music and painting.
Marks: Minton Hollins & Co, Patent Tile Works, Stoke on Trent, No. 2 (impressed)
Size: each tile 15cm/6ins × 15cm/6ins
Date about 1880
THE FINE ART SOCIETY

MAW & CO *Manufacturers*

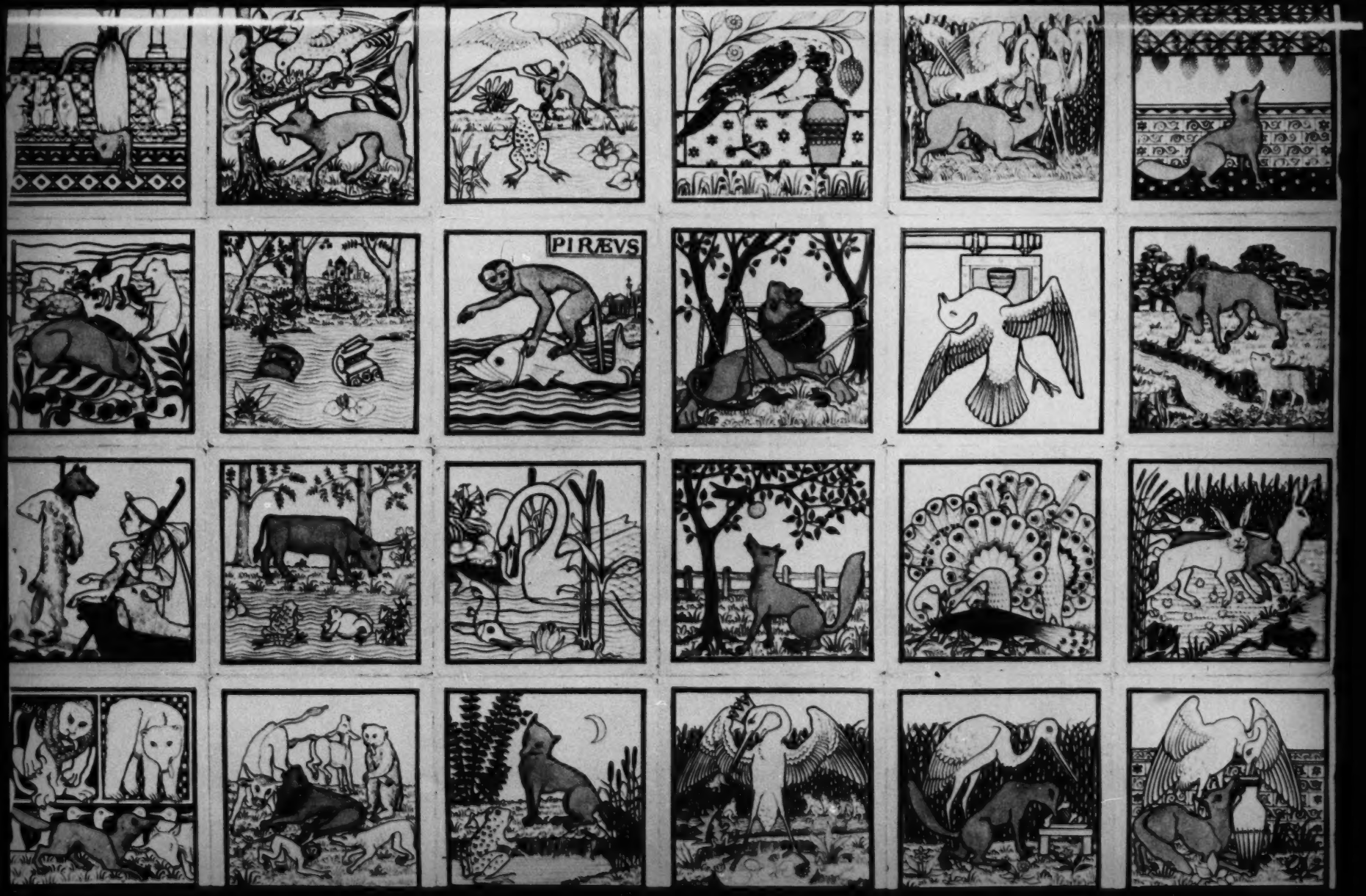
220 Set of six tiles
Painted, sporting and fable subjects, in blue and yellow.
Size: 15.3cm/6ins × 15.3cm/6ins
Date: about 1885
LENT BY A PRIVATE COLLECTOR

MINTON *Manufacturer*

221 Set of twelve tiles
Printed in red and black on white with mediaeval subjects.
Size: 23cm/8ins × 23cm/8ins
Date: about 1880
LENT BY A PRIVATE COLLECTOR

MINTON *Manufacturer*

222 Two tiles
Painted in colours with old age and youth, after Stacy Marks.
Date: about 1877
Size: 23cm/8ins × 23cm/8ins
A vase with the same subjects is in the Victoria and Albert Museum
LENT BY A PRIVATE COLLECTOR


PIRÆVS

223

WILLIAM MORRIS (1834–1896) *Designer*
WILLIAM DE MORGAN (1839–1917) *Manufacturer*

223 **Tile panel** (of 66 tiles) *illustrated left*
Earthenware, with painted underglaze, decorated with a 'drop' design of foliage of Persian inspiration, in green and blue on a dark blue ground.
Marks: Architectural Pottery Co, Poole, Dorset (moulded)
Height: 168cm/66ins
Width: 91cm/36ins
Unframed
Date: about 1873

Originally installed in Membland House, Devon (now demolished), designed by J. D. Sedding (1839–1891) and George Devey for E. C. Baring (1829–1897), created Baron Revelstoke of Membland in 1885. An identical panel is illustrated by Lewis F. Day in *William Morris and His Art, Art Journal*, 1899 (p. 19) where it is attributed to the year 1876.
Another panel for the same house was exhibited in RA 1972, (See D91).
The design of the panel closely relates to Morris' contemporary fabric, carpet and wallpaper designs.
In the early stages of his tile manufacture, De Morgan customarily used blanks produced by the Architectural Pottery Co, Carter, Wedgwood, or Craven Dunhill.
THE FINE ART SOCIETY

W. B. SIMPSON & SONS *Manufacturers*

224 **Four tiles**
Decorated with birds and flowers of Japanese derivation, the borders of simple geometric patterns.
Marks: Art tiles painted by W. B. Simpson & Sons, 456 West Street, London, England (impressed)
Size: 15.25cm/6ins
Date: about 1880
THE FINE ART SOCIETY

H. STACY MARKS RA, RWS, RE (1829–1898) *Artist*
MINTON *Manufacturer*

225 **Seven tiles**
Mounted as a panel on manufacturer's blanks, showing 'ye infant', 'ye school-boye', 'ye lovyers', 'ye soldyer', 'ye justyce', 'ye leane and slipperd pantaloone', 'ye seconde childhoode', in black and yellow on white.
Marks: Minton's China Works, Stoke on Trent and trade mark (moulded)
Size: 105.5cm/41½ins × 19.7cm/7¾ins (framed)
Date: about 1885
THE FINE ART SOCIETY

MINTON *Manufacturer*
Artist unknown

226 **Tile panel**
Twelve tiles on manufacturer's blanks, showing birds and flower in the Anglo-Japanese style, in blue, black and yellow on a white ground.
Size: 66.8cm/26¼ins × 50.8cm/20ins (framed)
Date: about 1880
THE FINE ART SOCIETY

MINTON *Manufacturer*

227 **Three Tiles**
On Minton's blanks, four panels of conventionalised foliage and flowers in a Japanese-style vase.
Marks: Minton's China Works, Stoke on Trent
Size: 20cm/8ins × 20cm/8ins
Date: about 1880
THE FINE ART SOCIETY

Metalwork

Silver, because it is an expensive material, encourages more cautious attitudes to experiment than, for example, furniture. Experimental pieces when they survive are of especial interest.
The small sweet-meat dish attributed to Charles Favell and dated 1860–1 (No. 237) is surprisingly simple for its time. The bowl by Skidmore & Company of 1862–3 (No. 260) is another interesting experimental piece from a firm who for a time had employed Bruce Talbert and who made plate and other metalwork for Sir George Gilbert Scott.

Elkington & Company who had a long history in pioneering innovations including electroplating and electrotyping also had the enlightened policy of employing major artists like the Frenchmen Leonard Morel Ladeuil (1820–1888), the sculptor, Albert Willms and from the 1870s ,Dr. Christopher Dresser (No. 229).
Elkingtons were the earliest English firm to experiment with champlevé and later cloisonné enamelling. Cloisonné was developed by Willms to a remarkable degree of technical refinement (No. 230) and attracted a great deal of excitement at the Philadelphia Centennial Exhibition of 1876. Elkingtons were probably the first English makers to produce adaptations of Japanese designs making use of 'Komai' patterns in a number of pieces (Nos. 231 and 234). (Lewis F. Day in *The Planning of Ornament* (London, 1887) instances this type of pattern as a freak, although a charming one, of Japanese perversity). Both the pieces using 'Komai' patterns are remarkable technical feats.
The Gorham Corporation, one of the oldest American silversmithing companies, unlike Elkingtons were not prevented from combining 'other metals' with their sterling silver. This technique, a Japanese one, was used by the Gorham Corporation over a number of years who employed Japanese sword-decorators who had become unemployed after the decree banning the wearing of swords (Nos. 240–242). The Jug (No. 329) by Gorham has a simplicity and elegance reminiscent of the work of Dresser.
Another American company, Tiffany, under the influence of Edward C. Moore, its president and a keen orientalist, also used Japanese techniques, the tray (No. 265) is an interesting example of the combination of silver with other metals.
Thomas Jeckyll's cast iron in the Japanese style for Barnard, Bishop and Barnard is now well known (Nos. 253, 254), his brass fire-surround (No. 252) has an even greater elegance. The cast iron overmantel (No. 269) is strongly suggestive of the work of Lewis F. Day.

Catalogue Notes
Measurements are given in centimetres and [illegible] height preceding width.
Throughout, acknowledgement to THE FINE ART SOCIETY indicates the exhibit is for sale.
RA 1972 followed by a number, refers to the Royal Academy Exhibition 'Victorian and Edwardian Decorative Art; The Handley-Read Collection', 4 March to 30 April, 1972.

Attributed to Dr CHRISTOPHER DRESSER (1834–1904) *Designer*
BENHAM & FROUD *Manufacturers*

228 Pair of fire dogs
In cast brass, with punched and turned decorations.
Marks: the trade mark of Benham & Froud
Height: 21cm/8¼ins
Date: about 1885
THE FINE ART SOCIETY

Attributed to CHRISTOPHER DRESSER (1834–1904) *Designer*
ELKINGTON AND COMPANY *Manufacturers*

229 Hot-water jug
Silver, the wooden handle terminating in a volute, the fixings of the handle of Japanese derivation.
Marks: Elkington & Co, F E 16595, registration mark (22869) and Birmingham hallmark
Height: 17.5cm/6¾ins
Date: 1885–1886
See Shirley Bury, *The Silver Designs of Dr. Christopher Dresser*, Apollo, December, 1962, for details of the characteristically Japanese handle frequently used by Dresser
THE FINE ART SOCIETY

ALBERT WILLMS *Designer*
ELKINGTON AND COMPANY *Manufacturers*

230 Pair of vases with bases *illustrated opposite*
Cloisonné enamel, decorated with birds and flowers, the necks decorated with a band of conventionalised floral motifs, in blue, green, yellow and white on a sky blue ground.
Marks: Elkington & Co (on base and in the decoration), the pieces numbered 351 and 351A
Height: 24cm/9½ins (without base) 32cm/12½ins (with base)
Date: about 1875
A contemporary source spoke of Elkington's cloisonné enamels as far surpassing the Chinese or the modern Japanese examples of the art, and even approaching 'the exquisite beauty of the old Japanese'. A group of Elkington's cloisonné enamels were exhibited at the Philadelphia Exhibition of 1876. (See illustration opposite from *Contributions to the International Exhibition at Philadelphia 1876*, London, 1876.)
Albert Willms, a Parisian, was trained under Klagman, Dieterle and Constant. He came to England after the revolution of 1848 and worked for the emigré firm of Morel & Co which had been recently established. Returning to Paris for a time he worked with Christofle, Froment-Meurice and Paillard. He prepared designs for the International Exhibitionof 1855 and was appointed head designer for Elkingtons in the late 1850s, a position he held until the end of the century. He came to the attention of the English public with his designs for the 'Pompeian' dessert service shown at the International Exhibition of 1862. See Patricia Wardle, *Victorian Silver and Silver-Plate*, London, 1963.
THE FINE ART SOCIETY

ELKINGTON AND COMPANY *Manufacturers*

231 Biscuit box *illustrated on page 38*
Silver, the surface decorated with patterns in imitation of the Japanese 'Komai' technique.
Marks: Elkington & Co and Birmingham hallmark
Height: 18cm/7ins
Date: 1881–82
THE FINE ART SOCIETY

ELKINGTON AND COMPANY *Manufacturers*

232 Jug and two beakers
Silver, parcel gilt, engraved in the Anglo-Japanese style, the handle of the jug in the form of interlacing bamboos.
Marks: Elkington & Co, 15892 (on the jug), 11463 (on the beakers) and Birmingham hallmarks
Height: of jug 32cm/12½ins of beakers 10cm/4ins
Date: 1882–83
RA 1972, D121–123
LENT BY THE VICTORIA AND ALBERT MUSEUM

ELKINGTON AND COMPANY AND WORCESTER *Manufacturers*

233 Tea set *illustrated on page 38*
Silver gilt and porcelain, comprising teapot, milk jug, sugar bowl and tongs and two cups and saucers in fitted case, the teapot, milk jug, sugar bowl and tongs engraved with Japanese and European motifs, the cups and saucers decorated with cranes and bamboos.
Marks: Silver Elkington & Co, registration mark and Birmingham hallmarks. Porcelain Royal Worcester mark (printed)
Heights: teapot 12cm/14¼ins, milk jug 7.5cm/3ins, sugar bowl 8cm/3¼ins
Date: Silver 1875–1876 (design registered July, 1875) (tongs 1891), Porcelain 1877
THE FINE ART SOCIETY

ELKINGTON AND COMPANY *Manufacturers*

234 Tea set *illustrated on page 39*
Silver, comprising teapot, milk jug, sugar bowl, tray, 6 spoons and sugar tongs, the surface decorated with relief patterns in imitation of the technique of 'Komai'.
Marks: Elkington & Co and Birmingham hallmarks
Heights: 11.5cm/4½ins (teapot), 7.5cm/2¾ins (milk jug), 6.5cm/2½ins (sugar bowl)
Width: (of tray) 48cm/19ins
Date: 1879–1880 (spoons and tongs 1906)
Inscribed on the tray: 'To father and mother on the 25th anniversary of their Wedding Day from their four children Vera, Olive, Dulcie and Erica. 1881 26th March, 1906.'
THE FINE ART SOCIETY

ELKINGTON AND COMPANY *Manufacturers*

235 Tea set
Silver, comprising teapot, milk jug, sugar bowl and tray, engraved with Japanese motifs, the tray in the form of a fan.
Marks: Elkington & Co, F. E. registration and Birmingham hallmarks
Heights: 11.3cm/4⅜ins (teapot), 8cm/3¼ins (milk jug), 8cm/3¼ins (sugar bowl)
Width: (of tray) 57.8cm/22¾ins
Date: 1877 (design registered 10.7.1875)
THE FINE ART SOCIETY

ELKINGTON AND COMPANY *Manufacturers*

236 Tea set
Silver, gilt, comprising teapot, milk jug and sugar bowl, engraved with motifs in the [illegible]
Marks: F. E. 2351, 2352, 2353 and London hallmark
Heights: 2.5cm/3ins (teapot), 5cm/2ins (milk jug), 5.5cm/2¼ins (sugar bowl)
Date: 1881–2
THE FINE ART SOCIETY

Attributed to CHARLES FAVELL of CRESWICK & CO *Manufacturers*

237 Sweet meat basket
Silver, with fluted edge, the body ribbed, the handle decorated with ridges, the interior gilt.
Marks: C.F. and Sheffield hallmark.
Diameter: 12.5cm/4¾ins
Date: 1860–61
THE FINE ART SOCIETY

G. V. (?) *Manufacturer*

238 Note case
Silver, with engraved decorations in the Anglo-Japanese style.
Marks: G. V. and Birmingham hallmark
Size: 10cm/4ins × 7.7cm/3ins
Date: 1881–82
THE FINE ART SOCIETY

GORHAM CORPORATION *Manufacturers*

239 Jug
Sterling, with applied decorations in other metals in the Japanese style.
Marks: the trade mark of the Gorham Corporation, sterling 1000 L and EX (presumably for exhibition) B. H. T. and date letter
Height: 21cm/8¼ins
Date: 1879
THE FINE ART SOCIETY

GORHAM CORPORATION *Manufacturers*

240 Tobacco jar
Copper, with applied decoration of crabs and water lilies, in another metal.
Marks: Gorham Co. 160 and code letter for date
Height: 10cm/4ins
Date: 1880
THE FINE ART SOCIETY

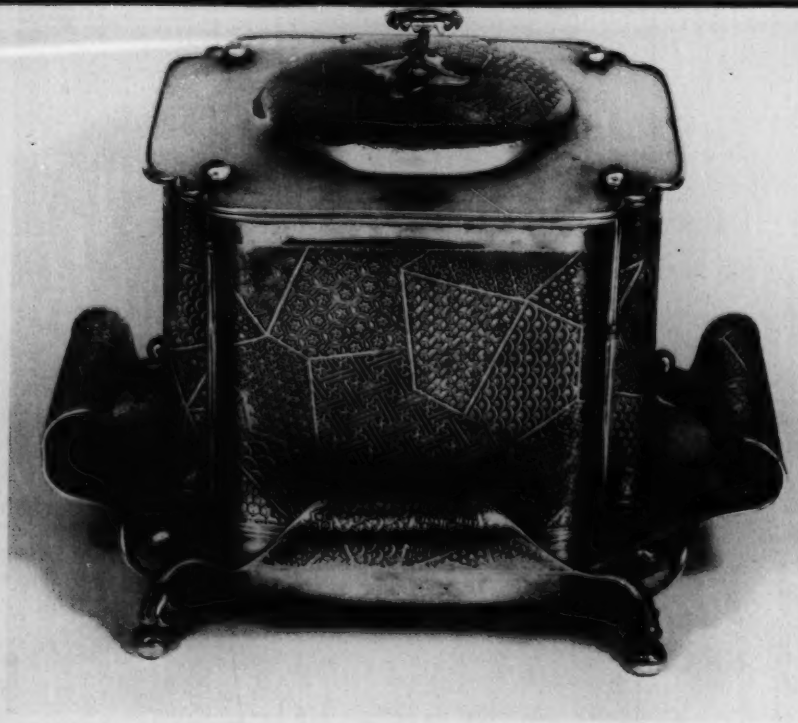
GORHAM CORPORATION *Manufacturers*

241 Tray
Copper, with applied decoration of a stork

another metal.
Marks: Gorham Co. B.73 and code letter for date
Size: 25cm/9¾ins × 19cm/7½ins
Date: 1882
THE FINE ART SOCIETY

GORHAM CORPORATION *Manufacturers*

242 **Tray**
Copper, with applied decoration of a tree, two birds, a rabbit and a stoat, in another metal.
Marks: Gorham & Co. B.75 and code letter for date
Size: 30.5cm/11¾ins × 23cm/9ins
Date: 1883
THE FINE ART SOCIETY



231

233

RICHARD HODD & SONS *Manufacturers*

243 Tea kettle, stand and burner
Plate, the body a tapering cylinder decorated with two series of ribbed lines, the stand of simple scaffold-like construction.
Marks: R.H., R.H. and registration mark
Height: 33cm/13ins
Date: design registered 29.7.1876
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
HUKIN & HEATH *Manufacturers*

244 Sweet meat bowl
Silver, with hinged handle, the surface plain, the edges folded and the interior gilded.
Marks: J.W.H., J.T.H. and London hallmark
Length: 16.6cm/6½ins
Date: 1881–82
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
HUKIN & HEATH *Manufacturers*

245 Claret jug
Glass, of amphora shape, with electro plated mounts.
Marks: H. & H., a stylised dove, registration mark 2045 and Designed by Dr C Dresser
Height: 24.8cm/9¾ins
Date: registration mark for 26.3.1879
Illustrated in Patricia Wardle, *Victorian Silver and Silver-Plate*, London, 1963
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
HUKIN & HEATH *Manufacturers*

246 Claret jug
Glass, with silver mounts.
Marks: J. W. H., J. T. H. and London hallmark
Height: 22.75cm/8¾ins
Date: 1880–81
A similar claret jug is illustrated in Shirley Bury, *The Silver Designs of Dr. Christopher Dresser*, Apollo, December, 1962
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
HUKIN & HEATH *Manufacturers*

247 Claret jug
Glass, with silver mounts, the handle of ebony.
Marks: J. W. H., J. T. H., registration mark and London hallmark
Height: 25.3cm/9¾ins
Date: 1881–82 (design registered 9.3.1881)
See Cat. No. 248
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
HUKIN & HEATH *Manufacturers*

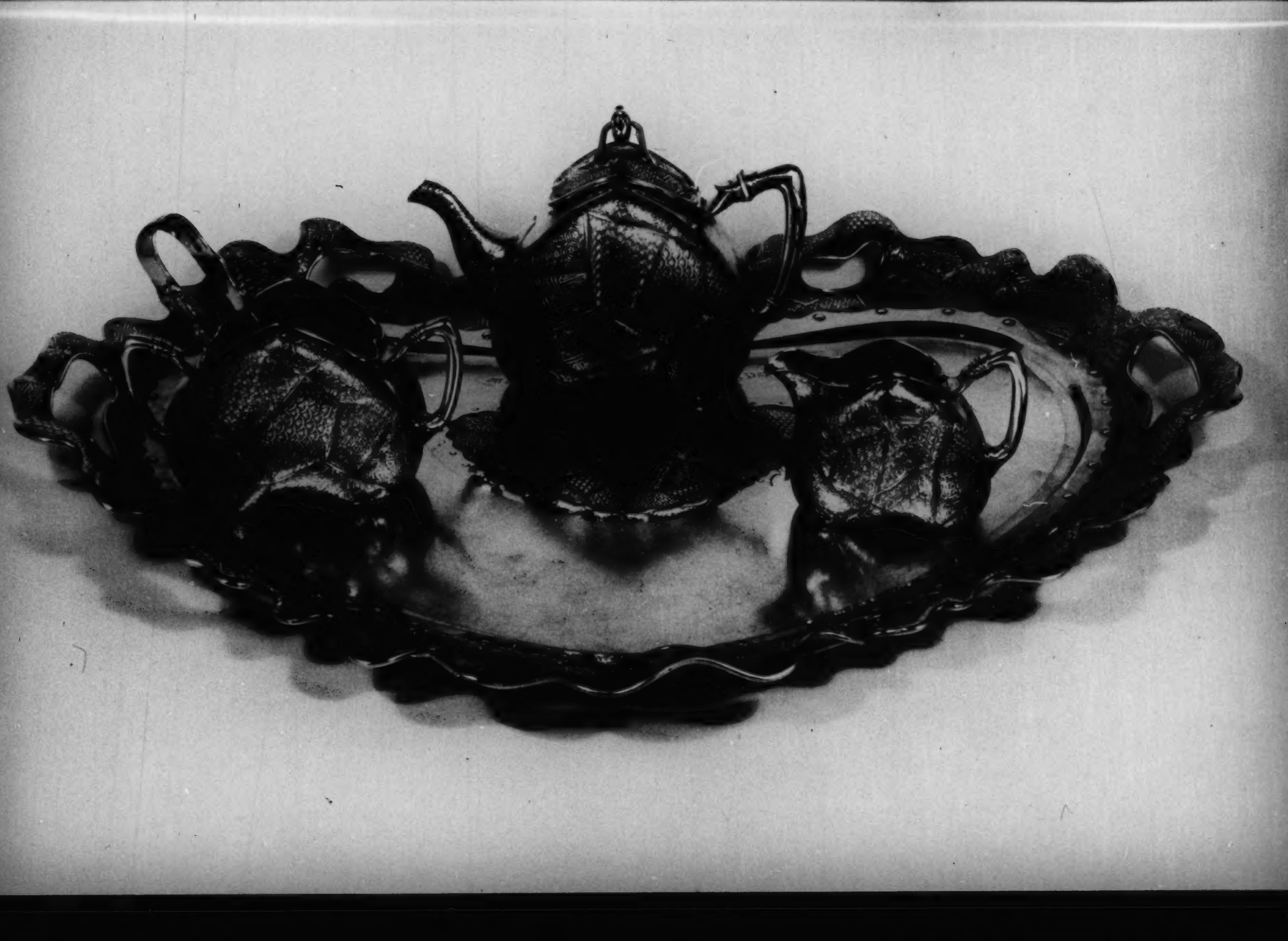
248 Claret jug
Glass, with silver mounts, the handle of ebony.
Marks: J. W. H., J T. H. and London hallmark
Height: 21.7cm/8½ins
Date: 1881
A variation of this and the preceding design is illustrated in Fiona MacCarthy, *All Things Bright and Beautiful, design in Britain 1830 to Today*, London, 1972
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
HUKIN & HEATH *Manufacturers*

249 Claret jug
Glass, with silver mounts, engraved with foliage, a butterfly and a bird of Japanese inspiration.
Marks: J.W.H., J.T.H., London hallmark and registration mark
Height: 22cm/8⅝ins
Date: registered May, 1881
A similar claret jug, without the engraving, is illustrated in Shirley Bury, *The Silver Designs of Dr. Christopher Dresser*, Apollo, December, 1962
THE FINE ART SOCIETY

Attributed to Dr CHRISTOPHER DRESSER (1834–1904) *Designer*
HUKIN & HEATH *Manufacturers*

250 Tea Set
Silver, of cubic form, the kettle and teapot with wicker covered handles.
Marks: J.W.H., J.T.H. and hallmarks (kettle, Birmingham 1895; teapot, London 1894; sugar basin and milk jug, London 1901)
Heights: 22.5cm/9ins (kettle), 9cm/3½ins (teapot), 6.5cm/2½ins (milk jug), 6cm/2⅜ins (sugar basin)
Date: 1894–1901



Dresser supplied Messrs James Dixon & Sons Ltd, of Sheffield, with cubic designs which were manufactured at least in prototype (an example can be seen on the back of the catalogue of the Christopher Dresser Exhibition)
THE FINE ART SOCIETY

HUKIN & HEATH *Manufacturers*
251 Bowl
Silver, formed of lily supported by two leaves and stalks.
Marks: J. T. H., J. H. M. and London hallmark
Height: 8.5cm/3¼ins
Date: 1886–87
Sir Rutherford Alcock in *Art and Art Industries of Japan* (London, 1878) illustrates examples of Japanese bronzes upon which this design is apparently based. See figs. 86, 87, 88, pp. 174, 175
THE FINE ART SOCIETY

THOMAS JECKYLL (1827–1881) *Designer*
BARNARD, BISHOP & BARNARD
Manufacturers
252 Fireplace surround
Cast brass, decorated with Japanese roundels.
Marks: the trade mark of Barnard, Bishop & Barnard and registration mark
Height: 94cm/37ins
Width: 92cm/36¼ins
Date: 1873
RA 1972, D124
LENT BY THE VICTORIA AND ALBERT MUSEUM

THOMAS JECKYLL (1827–1881) *Designer*
BARNARD, BISHOP AND BARNARD
Manufacturers
253 Fireplace surround
Cast iron, decorated with Japanese roundels and surrounded by tiles, probably by Moyr Smith, in black and white.
Marks: registered
Height: 92cm/36¼ins
Width: 82cm/32¼ins
Date: about 1876
THE FINE ART SOCIETY

THOMAS JECKYLL (1827–1881) *Designer*
BARNARD, BISHOP AND BARNARD
Manufacturers
254 Fireplace surround
Cast iron, decorated with Japanese roundels.

Marks: registration mark
Height: 97cm/38ins
Width: 61cm/24ins
Date: design registered 1876
THE FINE ART SOCIETY

Attributed to THOMAS JECKYLL
(1827–1881) *Designer*
BARNARD, BISHOP AND BARNARD
Manufacturers
255 Newspaper tray
Cast brass, decorated with Japanese roundels and waving parallel ridges.
Height: 9cm/3½ins
Depth: 12cm/4¾ins
Width: 53cm/21ins
Date: about 1875
RA 1972, D125
LENT FROM THE HANDLEY-READ COLLECTION

L. & N. (?) *Manufacturers*
256 Bracelet
With decorations of storks and butterflies in the Anglo-Japanese style.
Marks: L & N, 'standard'; registration mark
Date: 1880
THE FINE ART SOCIETY

MARTIN, HALL & CO *Manufacturers*
257 Teapot and milk jug
Silver, with applied and engraved decoration of butterflies, dragonflies, foliage and fruit.
Marks: R.M., E.H. and London hallmark
Height: 9cm/3½ins (teapot) 5cm/2ins (milk jug)
Date: 1879–1880
THE FINE ART SOCIETY

R. F. (?) *Manufacturer*
258 Tea set
Silver, comprising teapot, milk jug, sugar bowl, sugar tongs and spoon, the handle of the teapot wicker covered.
Marks: R. F. and London hallmarks
Heights: 8.9cm/3½ins (teapot), 5.4cm/2¼ins (milk jug), 6.3cm/2½ins (sugar bowl)
Date: 1882
THE FINE ART SOCIETY

JOSEPH RODGERS & SONS
Manufacturers
259 Teapot and sugar bowl
Electro-plated, the handle of the teapot of ebony.

Marks: Joseph Rodgers & Sons, Sheffield, e. p. 2671 and three manufacturer's marks
Height: 8.7cm/3⅜ins (teapot), 6.7cm/2⅝ins (sugar bowl)
Date: about 1895
THE FINE ART SOCIETY

SKIDMORE & COMPANY *Manufacturer*
260 Bowl
Silver, with two bands of decoration, the upper of conventionalised plant forms, the lower of a Greek scale pattern, the interior gilded.
Marks: S & Co and Birmingham hallmark
Diameter: 10.8cm/4¼ins
Date: 1862–63
THE FINE ART SOCIETY

STEPHEN SMITH *Designer and Silversmith*
261 Jug
Silver gilt, decorated with Egyptian symbols.
Marks: mark of Stephen Smith, Goldsmiths Alliance Ltd., Cornhill, London
Height: 23cm/9ins
Date: 1873
RA 1972, C46
LENT BY THE VICTORIA AND ALBERT MUSEUM

E. H. STOCKWELL *Designer and Silversmith*
262 Claret jug
Glass, silver mounted, the handle in the form of bamboos.
Marks: Maker's mark and London hallmark
Height: 25cm/10ins
Date: 1880
RA 1972, D126
LENT FROM THE HANDLEY-READ COLLECTION

E. H. STOCKWELL *Designer and Silversmith*
263 Cheroot case
Silver and other metals, with applied and engraved decoration of water birds and plants.
Marks: E. H. S. and London hallmark
Length: 10.5cm/4⅛ins
Date: 1876–77
THE FINE ART SOCIETY

TIFFANY & COMPANY *Manufacturers*
264 Orange stick
Sterling, with applied decorations of a leaf, a beetle and 3 Japanese crests in other metals.
Marks: Tiffany & Co. Sterling
Length: 9.8cm/4⅛ins
Date: about 1880
THE FINE ART SOCIETY

TIFFANY & COMPANY *Manufacturers*
265 Tray
Sterling and various other metals, decorated with three butterflies.
Marks: Tiffany & Co, 5767 Makers 2626, sterling silver and other metals 9555, M, patent applied for
Diameter: 28.1cm/11⅛ins
Date: about 1890
THE FINE ART SOCIETY

Manufacturer unknown
266 Bracelet
With decorations of moths and a spider in its web.
Unmarked
Date: about 1880
THE FINE ART SOCIETY

Manufacturer unknown
267 Brooch
A small Japanese plaque in various metals set in a gold mount of European (probably English) manufacture.
Date: about 1885
THE FINE ART SOCIETY

Manufacturer unknown
268 Pair of sconces
Brass, in the form of water-lily leaf with a frog and a fly.
Marks: registration mark
Height: 58.5cm/23ins
Date: 1884
THE FINE ART SOCIETY

Manufacturer unknown
269 Overmantel
Cast iron, consisting of two display cabinets linked by a mirror, the cabinets with bevelled glazing.
Marks: registration mark No. 376762 and 19
Date: registered 6.2.1882
THE FINE ART SOCIETY

Manufacturer unknown
270 Teapot stand
Cast brass, with Anglo-Japanese decorations
Marks: registration mark.
Size: 18.8cm/7 $\frac{7}{16}$ ins × 18.8cm/7 $\frac{7}{16}$ ins
Date: registered 18.2 1882
LENT BY A PRIVATE COLLECTOR

Furniture

The public were able to see restrained and sensible furniture at the International Exhibition of 1862, when Morris, Marshall, Faulkner and Company (founded in 1861) showed examples of their work. Christopher Dresser was able to remark on the ingenious construction of one or two 'stained and gilded drawing-room chairs' but could not 'commend them as works of beauty.' The round table by Philip Webb (No. 307) is an example of the early furniture of the Morris School; it is both revolutionary and traditional.

Bruce Talbert, the most influential commercial designer in the Gothic idiom, began his career with structurally honest though often highly elaborate work. A magnificent sideboard of his, made by Holland and Son, was shown at the Paris Exhibition of 1867; it had the same quality of architecture in miniature that we associate with the furniture of William Burges. Shortly after the 1867 Exhibition Talbert published his *Gothic Forms applied to Furniture* where he demonstrated the possibilities of his adaptations of the Gothic style, the bookcase (No. 305) dates from this period. In 1876 in *Examples of Ancient and Modern Furniture*, we can see how Talbert abandoned his over-emphatically Gothic style and adopted a style in keeping with the change in fashion, though still unmistakably his. Examples of wallpapers in the same book show the influence of Japanese pattern design.

The Exhibition of 1862, as well as marking a distinct improvement in general taste, also gave England its first real chance to see a selection of Japanese designs when Sir Rutherford Alcock (1809–97), the first British Consul General in Japan, showed the collection he had acquired during his stay in Japan. Designers were excited by Alcock's exhibits. The folding screen of 1867, attributed to W. Eden Nesfield (No. 298), represents one of the earliest essays in what E. W. Godwin was to call the 'Anglo-Japanese' style. The screen is remarkable for its confident use of Japanese motifs taken presumably from traditional Japanese pattern books. (See No. 324). Godwin's sketchbooks in the Print Room of the Victoria and Albert Museum contain many drawings and details of furniture in the Anglo-Japanese style and one is drawn to the conclusion that Godwin not only made use of the style to satisfy the needs of fashion but was also using it as a vehicle for his own exuberant invention (See Nos. 279–286)

The cabinet by Lamb of Manchester (No. 299) with its considered proportions and impeccable finish shows the influence of Godwin (and to a lesser extent that of Talbert), on one of the finest Victorian cabinet-makers.

Although Thomas Jeckyll's design for the woodwork of the Peacock Room (decorated by Whistler for F. R. Leyland in 1877) is well known, Jeckyll himself has always been a rather mysterious figure. (Mark Girouard with his account of Jeckyll's association with the Greens of Ken Hill in *The Victorian Country House* has helped shed some light on the Jeckyll mystery). We now have the opportunity of seeing what is probably the largest collection of Jeckyll's work to be shown at one time. (The earliest illustration of work by Jeckyll is a set of wrought iron gates made by the Norwich firm of Barnard, Bishop and Barnard, with whom he was to have a long association. The gates were illustrated in the *Art Journal* of 1862 and show Jeckyll to have had a thorough grasp of the Gothic style of the 1860s, although there are the idiosyncrasies and the same spirit of playful invention that we see in his later work).

Jeckyll would have had his first opportunity of seeing Japanese work, like his contemporaries, at the Exhibition of 1862. But unlike Godwin, who was impressed by the Japanese sense of structure (as is evident from his sketchbooks), Jeckyll appears to have been particularly taken with Japanese decoration, especially with its simple and effective geometrical patterns. The large cabinet from Ken Hill (No. 291), probably the earliest of the three pieces lent by Sir Stephen and Lady Lycett Green, makes

use of traditional Japanese carved pattern, although in structure the cabinet resembles the Jacobean style that Talbert turned to in the 1870s. The sideboard from Ken Hill (No. 292), a splendidly original piece, also Jacobean in structure, makes similar use of Japanese carved pattern. The overmantel (No. 293) while incorporating Japanese plates and panels makes no structural concessions to Japan. The two pieces that Jeckyll designed for Alexander Ionides are closer to Japanese originals than the Ken Hill furniture (See Nos. 289–290).

Although Christopher Dresser expressed firm views on the design of furniture, little of his own work appears to survive and it is uncertain how many of his published designs were actually executed. Dresser disliked the use of elaborate inlaying and also excessive reliance on the natural grain of wood for effect which tended to destroy the 'unity' of a piece of work. He also criticised the furniture of William Burges for its 'doll's house' appearance.

The Bushloe House furniture (Nos. 274–276) is important, not only because of the rarity of Dresser's furniture, but because it demonstrates the radical simplicity of his work. The wardrobe embodies the two main elements in Dresser's decorative vocabulary – the 'ideal' or 'conventionalised' and the grotesque; the striking colour scheme is a product of the elaborate chromatic theory (developed by George Field) that he had studied in his youth. Colour, like all elements in a Dresser design, could not be left to chance.

It is hard to detect Japanese features in Dresser's furniture. He had stated his position in 1882 in *Japan, its Architecture, Art and Art Manufactures* '. . . I do not wish to destroy our art and substitute for it the Japanese style . . . we may borrow what is good from all peoples; but we must distil all that we borrow through our own minds.'

The Audsley brothers, successful Liverpool architects are now probably best remembered for two fine chromolithographic books, their superbly illuminated *Sermon on the Mount* (London, 1861) – in the Owen Jones manner – and *Polychromatic Decoration* (London, 1882). The Audsleys were also responsible for a standard work on ornament *Outlines of Ornament* (London, 1881). The piano (No. 271) has the same disciplined richness that characterises their books.

279

Measurements are given in centimetres and inches, height preceding width.
Throughout, acknowledgement to THE FINE ART SOCIETY indicates the exhibit is for sale.
RA 1972 followed by a number, refers to the Royal Academy Exhibition 'Victorian and Edwardian Decorative Art; The Handley-Read Collection', 4 March to 30 April, 1972.

W. & G. AUDSLEY *Designers*
W. M. H. & G. H. DREAPER *Manufacturers*
271 Piano *illustrated right*
Ebonised wood, with carved and incised decoration, the mouldings gilded.
Height: 127cm/50ins
Width: 155cm/61ins
Date: probably 1878

Awarded a medal at the Paris Exhibition of 1878.
The Audsleys, William James and George Ashdown, successful Liverpool architects, practised from about 1860 to 1883, designing many churches and public buildings. Among their buildings are the Presbyterian Church of Wales, Princes Avenue, Liverpool (1865), the Synagogue, Princes Road, Liverpool (1875) – one of their finest buildings – the YMCA, Mount Pleasant, Liverpool (1875–7) and the Church of Edward the Confessor, Philadelphia (see J. Quentin Hughes, *Liverpool*, London, 1969).
The Audsleys were among the best known 19th century 'ornamentists' and helped to lead (with Owen Jones and Christopher Dresser), the revival in English decorative design that had begun after the Great Exhibition of 1851. They published a number of books on ornament and architecture including *The Sermon on the Mount* (London, 1861) – one of the finest of contemporary 'illuminated' books – *A Handbook of Christian Symbolism* (London, 1865), *Cottage, Lodge and Villa Architecture* (Glasgow, 1868), *Outlines of Ornament* (London, 1881) and *Polychromatic Decoration* (London, 1882). George Audsley collaborated with Maurice Ashdown Audsley in *The Practical Decorator and Ornamentist* (Glasgow, 1892) – one of the last major British chromolithographic books. George Audsley was one of the earliest British authorities on Japanese art publishing *A Descriptive Catalogue of Art Works in Japanese Lacquer* (London, 1875) (a catalogue of the lacquer in the Bowes collection) and *The Ornamentel Arts of Japan* (London, 1884); he collaborated with James Lord Bowes in *The Keramic Arts of Japan* (London, 1875) (See Books, Cat. No. 324).
THE FINE ART SOCIETY

271

Attributed to LEWIS F. DAY *Designer*
J. W. BENSON *Manufacturer*
(1845–1910)
272 Clock
Ebonised wood, decorated with incised ornament and fretted galleries, the ceramic face in blue and white.
Marks: J. W. Benson, 25 Old Bond Street (on face), J. W. B. (on movement)
Height: 56cm/22ins
Date: about 1880

Elizabeth Aslin in *The Aesthetic Movement* (London, 1969) illustrates an almost identical clock which is attributed to Lewis F. Day, but manufactured by Howell & James
THE FINE ART SOCIETY

CHARLES BEVAN *Designer and manufacturer*
273 Davenport
Satinwood, with chamfered inlaid, and gilded decorations.
Height: 88.9cm/35ins
Depth: 62.2cm/24½ins
Width: 64.8cm/25½ins
Date: 1872

'A design for a "Lady's Davenport" by C. Bevan in the *House-Furnisher and Decorator*, 1872, is closely related to this davenport, although there are some modifications in execution. The date is a reminder that geometrical inlaid decoration continued to be a feature of High Victorian Gothic furniture of the 1870s. In the Victoria and Albert Museum is an upright piano which is extremely close in design to this davenport' (from *Victorian and Edwardian Decorative Art, The Handley Read Collection*, London, 1972)
RA 1972, B23
LENT BY A PRIVATE COLLECTOR

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
Manufacturer unknown
274 Wardrobe *illustrated on page 44*
Black lacquered pine, the panels in matt bronze green, decorated with conventionalised owls, lotuses and zig-zag designs, the decorations stencilled, with high-lights finished by hand.
Height: 209.5cm/82½ins
Depth: 61.5cm/24½ins
Width: 199.5cm/78½ins
Date: probably 1879 or 1880

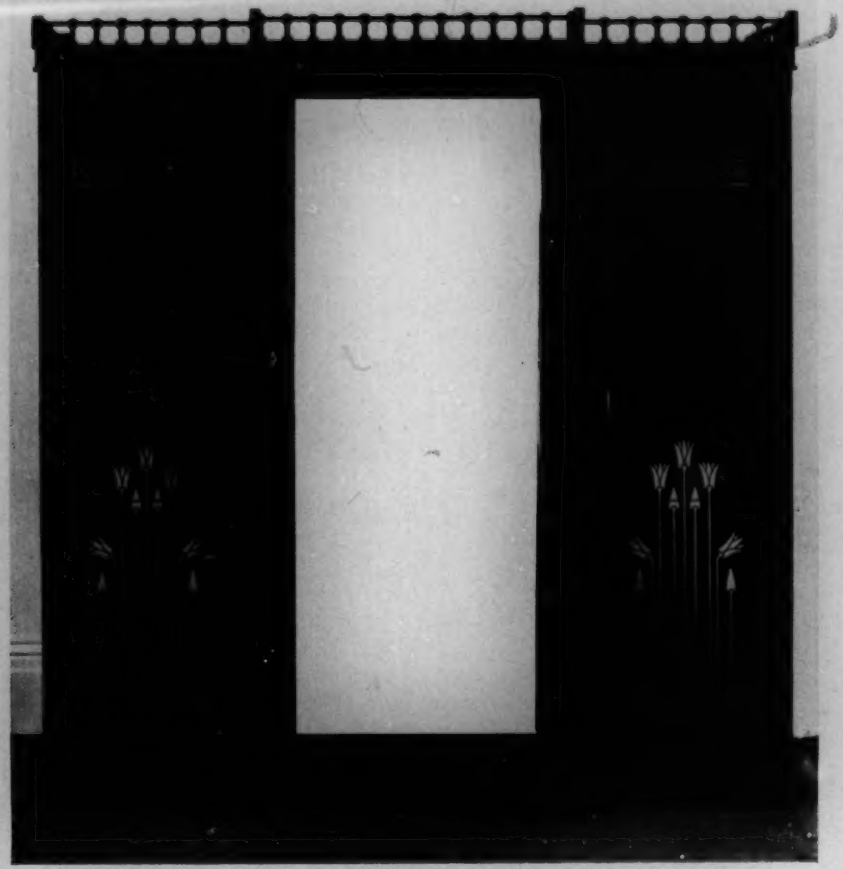
Dresser, according to the *Furniture Gazette* of 26 June, 1880 (of which he was Art Editor) designed the decorations of the interiors and much of the furniture of Bushloe House, Wigston Magna, Leicestershire, the house of Hiram B. Owston. The wardrobe, the towel rail and the dressing table were purchased at the sale of Bushloe House in 1940. (Owston was one of the shareholders of the Art Furnishers' Alliance of which Dresser was Art Director)
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
Manufacturer unknown
275 Towel rail
Lacquered wood.
Height: 83.3cm/32¾ins
Depth: 35.6cm/14ins
Width: 75.8cm/29¾ins
Date: probably 1879 or 1880

(See Cat. No. 274)
THE FINE ART SOCIETY

Dr CHRISTOPHER DRESSER (1834–1904)
Designer
Manufacturer unknown
276 Dressing Table with mirror
Black lacquered pine, the drawers in matt bronze green, the drawer fittings of brass.
Height: 80cm/31½ins
Depth: 52cm/21½ins
Width: 118.25cm/46½ins
Date: probably 1879 or 1880

(See Cat. No. 274)
THE FINE ART SOCIETY



274

GILLOW & CO *Manufacturer*

277 **Display cabinet**
Ebonised wood, with painted and gilded panels decorated with flowering branches.
Stamped Gillow & Co. 12633
Height: 216cm/85ins
Width: 152.5cm/60ins
Date: about 1880
LENT BY A PRIVATE COLLECTOR

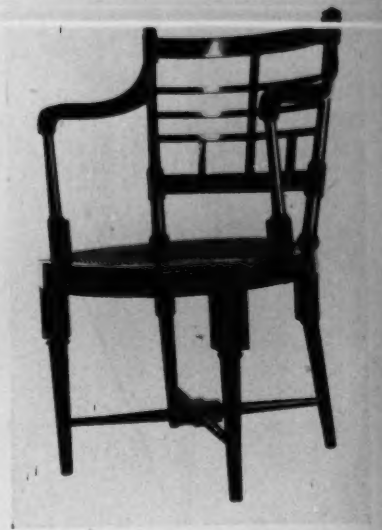
GILLOW & CO *Manufacturer*

278 **Sideboard**
Mahogany, with ebonised and gilt details, the doors painted with panels of birds and foliage
Stamped Gillow & Co. 697
Height: 169cm/66½ins
Width: 190.5cm/75ins
Date: about 1875
LENT BY A PRIVATE COLLECTOR

280

E. W. GODWIN FRIBA (1833–1886)
Designer
WILLIAM WATT *Manufacturer*

279 **Cabinet** *illustrated on page 42*
Satinwood, with brass mounts and ivory handles, the upper doors decorated with four painted panels on gilt grounds, representing Spring, Summer, Autumn and Winter.
Height: 177.8cm/70ins
Depth: 40.6cm/16ins
Width: 128.3cm/50½ins
Date: probably 1877
The design for this cabinet is to be found in one of Godwin's sketchbooks in the Department of Prints and Drawings at the Victoria and Albert Museum. The figures were probably painted by Godwin's wife, Beatrice, whom he had married in 1876 after Ellen Terry had left him (she later married Whistler). (See an extensive note in the catalogue of *Victorian and Edwardian Decorative Art, The Handley-Read Collection*, London, 1972
RA 1972, D18
LENT BY THE VICTORIA AND ALBERT MUSEUM



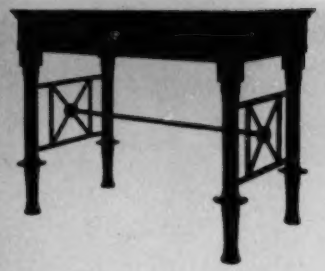
281

Attributed to E. W. GODWIN FRIBA (1833–1886)
Designer

280 **Chair** *illustrated above left*
In ebonised wood with frets of Japanese inspiration, the back set with a small Japanese lacquer panel with ivory surround, the seat and back embroidered with leaves and flowers in brown, russet, grey and white on olive canvas.
Stamped B. 3100
Height: 93cm/36½ins
Width (at seat): 58.5cm/23ins
Depth (at seat): 56cm/22ins
Date: about 1875
THE FINE ART SOCIETY

E. W. GODWIN FRIBA (1833–1886)
Designer
Manufacturer unknown

281 **Chair** *illustrated above*
Lacquered in black, in the 'Anglo-Japanese' style, with caned seat.
Height: 88cm/34½ins
Width (at seat): 51.5cm/20ins
Date: about 1880
A similar chair is illustrated in Elizabeth Aslin, *The Furniture Designs of E. W. Godwin,*



284

Victoria and Albert Museum Bulletin, Vol. III, No. 4 (*Victoria and Albert Museum Reprints* 13). Muthesius in *Die Englische Baukunst der Gegenwart* (Leipzig, 1900–1904) shows photographs of Richard Norman Shaw's own interiors in Hampstead where he uses a variation of this design

THE FINE ART SOCIETY

E. W. GODWIN FRIBA (1833–1896)
Designer
WILLIAM WATT *Manufacturer*

282 **Sofa**
Ebonised wood, with fretted and turned decoration.
Height: 85cm/33½ins
Depth: 61cm/24ins
Width: 167cm/66ins
Date: about 1877
RA 1972, D19

LENT BY THE VICTORIA AND ALBERT MUSEUM COLLECTION

E. W. GODWIN FRIBA (1833–1886)
Designer
WILLIAM WATT *Manufacturer*

283 **Table**
Ebonised wood, octagonal, with turned and gilt decorations.
With an enamel plate reading 'William Watt, Art Furniture Warehouse, 21 Grafton Street, London WC. Gow(er) St.'
Height: 71.1cm/28ins
Diameter: 88.9cm/35ins
Date: about 1877
RA 1972, D20

LENT FROM THE HANDLEY-READ COLLECTION

290

Attributed to E. W. GODWIN FRIBA (1833–1886) *Designer*

284 **Table** *illustrated on page 45*
Black lacquered, in the Egyptian style, decorated with simple painted motifs of Greek inspiration.
Height: 71cm/28ins
Depth: 53.5cm/21ins
Width: 91.5cm/36ins
Date: about 1875

The table bears a similarity to one shown in one of Godwin's sketchbooks (E229 – 1963, A 123b, The Victoria and Albert Museum)
THE FINE ART SOCIETY

E. W. GODWIN (1833–1886) *Designer*
WILLIAM WATT *Manufacturer*

285 **Sofa**
Ebonised wood, re-covered in a modern fabric.
Height: 82.6cm/32½ins
Depth: 76.2cm/30ins
Width: 167.7cm/66ins
Date: about 1875

(See Cat. No. 286)
LENT BY THE CITY ART GALLERY, BRISTOL (Edith Craig Bequest, 1949)

E. W. GODWIN (1833–1886) *Designer*
WILLIAM WATT *Manufacturer*

286 **Table**
Ebonised wood, with turned legs.
Height: 75cm/29½ins
Diameter: 104.2cm/41ins
Date: about 1875

Together with No. 285 originally in the possession of Ellen Terry, Godwin's mistress. One of fourteen items designed by Godwin bequeathed by Edith Craig, daughter of Ellen Terry, in 1949.
LENT BY THE CITY ART GALLERY, BRISTOL (Edith Craig Bequest, 1949)

Attributed to LEWIS F. DAY (1845–1910) *Designer*
HOWELL & JAMES *Manufacturers*

287 **Clock**
Oak, with ceramic face and panels in blue and white.
Height: 47cm/18½ins
Date: about 1880
LENT BY A PRIVATE COLLECTOR

292

Attributed to THOMAS JECKYLL (1827–1881) *Designer*

288 **Bookcase and étagère**
Ebonised wood with carved, incised and moulded decoration, incorporating mirrors and an oriental porcelain panel decorated with birds and flowers.
Height: 253.8cm/101ins
Depth: 31.8cm/12½ins
Width: 71.1cm/28ins
Date: about 1875
RA 1972, D12
LENT FROM THE HANDLEY-READ COLLECTION

THOMAS JECKYLL (1827–1881) *Designer*

289 **Commode**
Padouk wood, with ebony mouldings, with incised and moulded decoration.
Height: 76.2cm/30ins
Depth: 33.6cm/14ins
Width: 33.6cm/14ins
Date: about 1875
RA 1972, D10
LENT BY THE VICTORIA AND ALBERT MUSEUM

THOMAS JECKYLL (1827–1881) *Designer*

290 **Desk** *illustrated on page 45*
Padouk wood, with ebony mouldings and brass mounts, with turned, carved, incised and moulded decoration.
Height: 101.6cm/40ins
Depth: 66cm/26ins
Width: 144.8cm/57ins
Date: about 1875
RA 1972, D9
LENT BY THE VICTORIA AND ALBERT MUSEUM

THOMAS JECKYLL (1827–1881) *Designer*

291 Cabinet
Oak, with carved and turned decorations.
Height: 328cm/129ins
Depth: 62.4cm/24½ins
Width: 145.3cm/57¼ins
Date: probably 1866–1870
LENT BY SIR STEPHEN AND LADY LYCETT GREEN

This group of furniture (291, 292 and 293) came originally from the house of Edward Green, Sir Stephen Lycett Green's grandfather, Heath Old Hall, Wakefield. The large cabinet (291) appears to be the earliest piece stylistically, resembling much high-quality furniture of the period, apart from its playful complexity. The sideboard, (292) with its inventive use of low-relief carving and surprising use of mirrors, is a highly original work and apparently without precedent. The overmantel (293) contains marble reliefs of Edward Green's sons – see Mark Girouard *The Victorian Country House*, Oxford, 1971.

THOMAS JECKYLL (1827–1881) *Designer*

292 Sideboard *illustrated left*
Oak, with carved and turned decorations, the doors inset with convex mirrors.
Height: 137.2cm/54ins
Depth: 63.5cm/25ins
Width: 242cm/95¼ins
Date: probably 1866–1870
Illustrated by Mark Girouard in *The Victorian Country House*, Oxford, 1971
(see Cat. No. 291)
LENT BY SIR STEPHEN AND LADY LYCETT GREEN

THOMAS JECKYLL (1827–1881) *Designer*

293 Overmantel
With turned, carved and incised decoration, with six Japanese lacquer panels, a mirror, two round marble plaques, and six Japanese blue and white plates.
Height: 140cm/55¼ins
Depth: 29.9cm/11¾ins
Width: 185.5cm/73ins
Date: after 1872
(See Cat. No. 291)
LENT BY SIR STEPHEN AND LADY LYCETT GREEN

JOHNSON & APPLEYARD *Manufacturers*

294 Chair
Mahogany, upholstered in original brocade, adapted from an Egyptian stool.
With the plate of Johnson & Appleyard, cabinet manufacturers, Sheffield
Height: 89cm/35¼ins
Depth (at seat): 47cm/18½ins
Width (at seat): 49cm/19ins
Date: about 1870

W. Holman Hunt (1827–1910) designed a similar chair in 1855 based on the same Egyptian original, see Elizabeth Aslin *19th Century English Furniture* London, 1962. The William Morris Gallery, Walthamstow possesses a similar chair, probably manufactured by Liberty & Co. in about 1884, see Elizabeth Aslin *The Aesthetic Movement* London, 1969.
THE FINE ART SOCIETY

MARSH & JONES *Manufacturers*

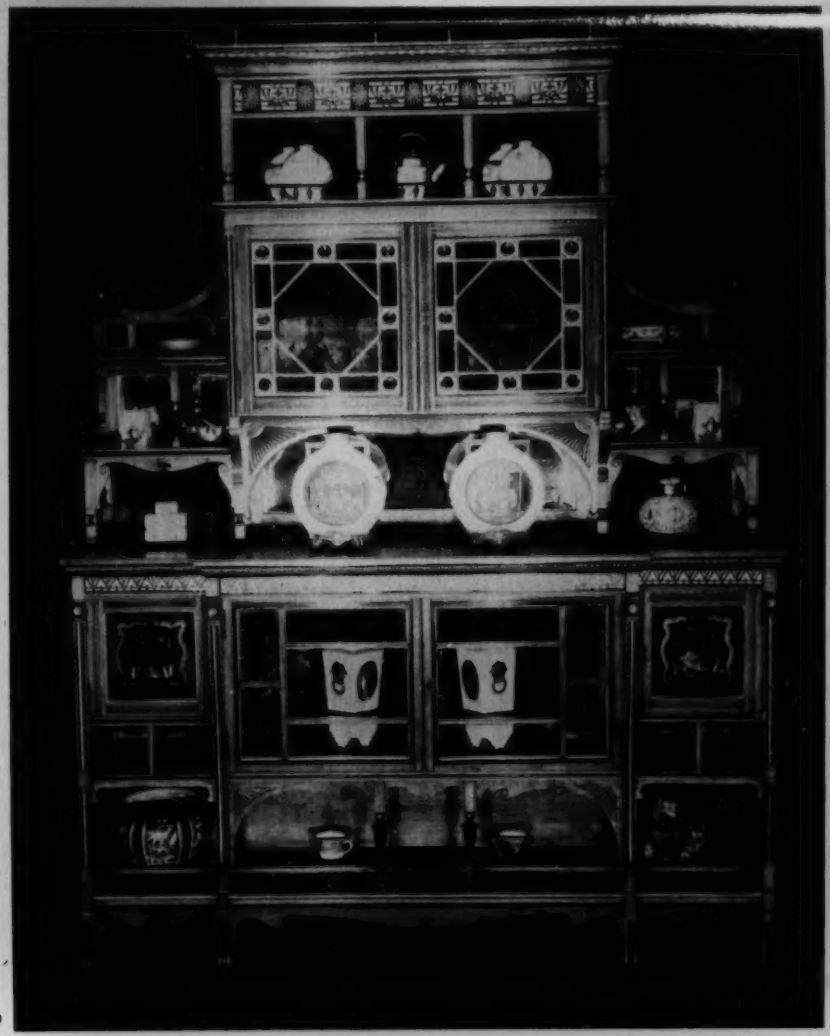
295 Folio stand
Mahogany, with turned legs, the hinges and fittings of brass.
With the label 'Marsh and Jones (late Kendell & Co.) No. 1518, workman's name. Walker.'
Height: 110.5cm/43½ins
Depth (at base): 59.5cm/23½ins
Width: 65.5cm/25½ins
Date: about 1870
THE FINE ART SOCIETY

MORRIS & CO. *Manufacturers*

296 Pair of chairs
Ebonised wood, with rush-bottomed seats.
Height: 84cm/33ins
Depth (at seat): 42cm/16½ins
Width (at seat): 44cm/17¼ins
Date: after 1862
THE FINE ART SOCIETY

MORRIS & CO. *Manufacturer*

297 Table
Mahogany, hexagonal with scalloped edges.
Stamped Morris & Co. 449 Oxford St. 876
Height: 66cm/26ins
Diameter: 76cm/30ins
Date: about 1890
THE FINE ART SOCIETY



299

ATTRIBUTED TO WILLIAM EDEN NESFIELD (1835–1888) *Designer*
JAMES FORSYTH (1826 or 1827–1910) *Maker*

298 Screen *illustrated opposite*
Ebonised wood, in six sections, with fretted and gilded decorations incorporating twelve Chinese panels painted on silk, Inscribed with the name of James Forsyth the giver and maker, and Richard and Agnes Shaw.
Height: 207cm/81½ins
Length: 231.8cm/91¼ins
Date: 1867

This screen, as its inscription makes clear, was made in 1867 as a wedding present from James Forsyth to Richard Norman Shaw (1831–1912) and his wife, Agnes. Forsyth's main activity was as a sculptor, particularly of monumental and decorative works. In 1861, however, he was responsible for the execution of a combined writing-table and bookcase designed by Norman Shaw for his own use, which was shown at the Architectural Exhibition of that year. It was shown again at the London International Exhibition of 1862, and was a landmark in the evolution of 19th century Gothic furniture; in 1964 it was rediscovered and acquired by the Victoria & Albert Museum. Throughout the 1860s, if his *Book of Designs for Mural and Other Monuments* (3rd ed., 1868) is a fair guide, Forsyth was firmly wedded to the Gothic style; thus, although it is perfectly plausible that he, or rather a member of his firm, should have executed this screen, it is very unlikely that he should have designed such an avant-garde example of Japanese influence in 1867. The serious candidates for designer are three – E. W. Godwin (1833–1886), Thomas Jeckyll (1827–1881) and E. W. Nesfield. On stylistic grounds Godwin is the least probable; the screen, and particularly its decoration, is handled with a vigour in strong contrast to the refinement characteristic of most of Godwin's furniture. Jeckyll is stylistically plausible; a sideboard which he designed for Edward Green's house, Heath Hall, in about 1866 to 1870, incorporates similar panels of ornaments to those in the screen (see Cat. No 292, illus., Mark Girouard, *The Victorian Country House*, Oxford, 1971, Plate 350). However not only does the decoration of an inglenook of about 1865 at Farnham Park (illus., *ibid.*, Plate 51) designed by Nesfield bear an equal similarity to the screen, but also Nesfield was, up to 1868, Norman Shaw's partner and, until his death in 1888, Forsyth's chief patron and friend; indeed Forsyth's son and eventual successor was given 'Nesfield' as a middle name. This combination of stylistic plausibility and personal relationships seems sufficient ground for a firm attribution of the screen's design to Nesfield.
THE FINE ART SOCIETY

JAMES LAMB *Manufacturer*
Designer unknown

299 Cabinet *illustrated on page 47*
Walnut, incorporating two Japanese lacquer panels, with carved, gilded, incised, turned and fretted decorations, the upper doors leaded.
Stamped Lamb, Manchester 1969
Height: 214.6cm/84½ins
Depth: 44.5cm/17½ins
Width: 161.4cm/63½ins
Date: about 1875

Lamb worked from about 1840 to 1899 (see Elizabeth Aslin, *19th Century English Furniture*, London, 1962).
An elaborately veneered sideboard by Lamb was shown in RA 1972, D8
THE FINE ART SOCIETY

LIBERTY & CO *Manufacturer*

300 Table
In the Moorish style, octagonal, the legs turned.
With label of Liberty & Co. Regent St.
Height: 62.25cm/24½ins
Diameter: 59cm/23¼ins
Date: about 1885
THE FINE ART SOCIETY

HENRY OGDEN & SON *Manufacturer*
Designer unknown

301 Cabinet
Ebonised wood, with painted, incised and inlaid decorations.
Stamped H Ogden, Manchester 5146
Height: 115cm/45¼ins
Depth: 37.5cm/14¾ins
Width: 76.2cm/30ins
Date: about 1870

Ogden exhibited furniture in the Renaissance manner at the 1862 International Exhibition, the firm was active between about 1855 and 1882. See Elizabeth Aslin *19th Century English Furniture* London, 1962
THE FINE ART SOCIETY

ARTHUR JAMES OWEN & COMPANY *Manufacturers*

302 Bookcase
Oak, the cupboard doors carved.
Stamped Owen
Height: 228.6cm/90ins
Width: 129.5cm/51ins
Date: about 1880

Arthur James Owen and Co. occupied premises at 116 and 117 New Bond Street
THE FINE ART SOCIETY

R. ROBSON *Manufacturer*

303 Writing desk
Mahogany, with inlaid panels in various coloured woods at sides, the fittings in cast brass.
Stamped R. Robson, Maker, Newcastle
Height: 90cm/35½ins
Depth: 54.5cm/21½ins
Width: 122cm/48ins
Date: about 1870
THE FINE ART SOCIETY

SHOOLBRED *Manufacturer*

304 Chair
Ebonised wood, in the 'Anglo-Japanese' style, with caned seat, the front legs turned.
Stamped Shoolbred 749/7
Height: 83cm/32½ins
Depth (at seat): 40.5cm/15½ins
Width (at seat): 43cm/17ins
Date: about 1875
THE FINE ART SOCIETY

ATTRIBUTED TO B. J. TALBERT (1838–1881) *Designer*
Manufacturer unknown

305 Bookcase (one of a pair)
Pine, with carved and inlaid decoration.
Height: 171.5cm/67½ins
Depth: 36.8cm/14½ins
Width: 91.4cm/36ins
Date: about 1870
RA 1972, D7
LENT FROM THE HANDLEY-READ COLLECTION

B. J. TALBERT (1838–1881) *Designer*

306 Corner cupboard
Ebonised wood, with painted, gilt and stencilled decoration, inset with a mirror.
Height: 154.9cm/61ins
Depth: 30.5cm/12ins
Date: 1870–1880
RA 1972, D21
LENT FROM THE HANDLEY-READ COLLECTION

PHILIP WEBB (1831–1913) *Designer*
Probably manufactured by MORRIS, MARSHALL, FAULKNER & CO.

307 Table
English oak, stained green, circular with eight legs.
Height: 73.6cm/29ins
Diameter: 131.4cm/52¼ins
Date: early 1860's

This table was originally in the possession of Sir Edward Burne-Jones (1833–1898)
The earliest furniture made by Morris, Marshall, Faulkner & Co. was generally made of oak and often stained green or black. The practice of staining was later abandoned see W. R. Lethaby, *Philip Webb and his Work* London, 1935
THE FINE ART SOCIETY

Manufacturer and designer unknown

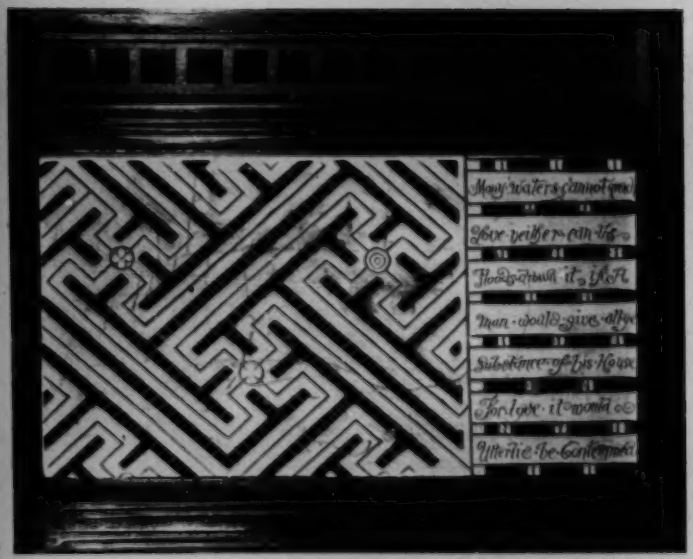
308 Chair
Ebonised wood, in the 'Anglo-Japanese' style, the front legs turned, the back fretted and with carved foliage, the seat upholstered in modern yellow velvet.
Height: 88.5cm/34¾ins
Depth (at seat): 42.5cm/16¾ins
Width (at seat): 44.5cm/17½ins
Date: about 1875
THE FINE ART SOCIETY

Manufacturer and designer unknown

309 China cabinet or sideboard
Rosewood with carved decoration, incorporating six Japanese lacquer panels, the drawer and hinge mountings of copper, the legs turned, the open shelves lined with velvet.
Height: 163cm/64ins
Depth: 44.5cm/17½ins
Width: 104cm/72½ins
Date: about 1875
THE FINE ART SOCIETY

FROM
JAMES
FORSYTH

298


Many waters cannot quench
Love neither can the
Floods drown it
Man would give all
Subscription of his House
For Love it would
Utterlie be Contemned

298

298

Manufacturer and designer unknown

310 [illegible]

Wooden case, with carved, turned and incised decoration, the face and panels in blue and white pottery.
Height: 48.3cm/19ins
Date: about 1875
THE FINE ART SOCIETY

Manufacturer and designer unknown

311 **Display cabinet**
Mahogany, with frets, incorporating two Japanese panels.
Height: 156cm/61½ins
Depth: 32.5cm/12¾ins
Width: 114cm/45ins
Date: about 1880
THE FINE ART SOCIETY

Manufacturer and designer unknown

312 **Music cabinet**
Ebonised wood, with turned and incised decorations and a painted panel of a young woman.
Height: 112cm/44½ins
Depth: 38cm/15ins
Width: 71.8cm/28¼ins
Date: about 1880
THE FINE ART SOCIETY

Manufacturer and designer unknown

313 [illegible]**oard**
Et[illegible]d wood, with inlaid panels and mirrors.
Height: 167.7cm/66ins
Width: 152.4cm/60ins
Date: about 1880
THE FINE ART SOCIETY

Manufacturer and designer unknown

314 **Sideboard**
Ebonised wood, with turned and incised decoration, incorporating painted and gilded panels symbolising the four winds: Night, Day, a jester and a poet.
Height: 203.2cm/80ins
Depth: 50.8cm/20ins
Width: 182.9cm/72ins
Date: about 1880
RA 1972, D32
THE FINE ART SOCIETY

Manufacturer and designer unknown

315 **Sideboard**
Ebonised wood, with incised, gilded and turned decoration, incorporating a panel showing a lyre bird and butterflies on a gilt ground.
Height: 144cm/55¼ins
Depth: 38.8cm/15¼ins
Width: 175.8cm/69¼ins
Date: about 1875
THE FINE ART SOCIETY

Manufacturer and designer unknown

316 **Sideboard and two matching plinths**
Ebonised wood, with incised and turned decorations, the panels decorated with floral paintings on a gilt ground.
Height: 124.5cm/49ins
Depth: 56cm/22ins
Width: 157.7cm/62ins
Height of plinths: 112cm/44ins
Date: about 1880
THE FINE ART SOCIETY

Manufacturer and designer unknown

317 **Table**
Ebonised wood, of octagonal shape, with turned legs and incised decorations, with four painted panels of Japanese derivation.
Height: 71.5cm/28¼ins
Diameter: 106cm/41¾ins
Date: about 1880
THE FINE ART SOCIETY

Manufacturer and designer unknown

318 **Table**
Ebonised wood, with turned legs, the drawers with gilded geometric decorations.
Height: 72cm/28¼ins
Depth: 60cm/23¾ins
Width: 122cm/48ins
Date: about 1870
RA 1972, D5
LENT FROM THE HANDLEY-READ COLLECTION

Textiles

Catalogue Notes
Measurements are given in centimetres and inches, height preceding width.
Throughout, acknowledgement to THE FINE ART SOCIETY indicates the exhibit is for sale.
RA 1972 followed by a number, refers to the Royal Academy Exhibition 'Victorian and Edwardian Decorative Art; The Handley-Read Collection', 4 March to 30 April, 1972.

321

SIR EDWARD BURNE-JONES (1833–1898) *Designer*
MORRIS & CO. *Manufacturer*

319 Angeli Ministrantes
Tapestry, wool and silk on a cotton warp.
Height: 236cm/93ins
Width: 198cm/78ins
Date: 1894

The figures were designed in 1878 for a window in Salisbury Cathedral, the background of foliage and flowers was designed by H. Dearle (1860–1932). A companion tapestry, Angeli Laudantes is in the Victoria and Albert Museum.
RA 1972, D128
LENT FROM THE HANDLEY-READ COLLECTION

SIR EDWARD BURNE-JONES (1833–1898) *Designer*

320 Musica; wall panel
Linen, embroidered in yellow-ochre crewel wools (worsted yarn).
Height: 240cm/94½ins
Width: 133cm/52½ins
Date: about 1880

'The original version of this design was worked at the Royal School of Art Needlework; it had a more elaborate border and additional decoration on the central rostrum, see Mrs. Bury-Palliser, *The School of Art Needlework*, *Art-Journal*, 1877, p. 213. Other versions are known to have been embroidered at the Royal School; and this panel which came from the Ionides House in Holland Park was probably commissioned by A. A. Ionides during the redecoration of the house by Morris and Co. in the 1880s and 1890s.' (from *Victorian and Edwardian Decorative Art, The Handley-Read Collection* London, 1972).
RA 1972, D127
LENT FROM THE HANDLEY-READ COLLECTION

HENRY HOLIDAY (1839–1927) *Designer*
CATHERINE HOLIDAY (d. 1924) *Embroideress*

321 Wall hanging *illustrated left*
In silks, the main motif a palm tree in a decorated vase, the background consisting of foliage and flowers, in blues, greens, yellows and pinks. Inscribed 'H. & C. Holiday 1887'.
Height: 190cm/74¾ins
Width: 98.5cm/38¾ins
Date: 1887

Henry George Alexander Holiday was trained at the Royal Academy Schools, and a fellow student of Simeon Solomon, de Morgan and Richmond, he first exhibited at the Academy in 1857, and succeeded Burne-Jones as stained-glass cartoonist for Whitefriars. See *Victorian Church Art*, the catalogue of an exhibition at the Victoria & Albert Museum, 1971–72.
Catherine Holiday (née Raven) married in 1864, she executed a number of embroidered panels for Morris & Co.
THE FINE ART SOCIETY

MAY MORRIS (1862–1838) *Designer and embroideress*

322 Table cloth
Linen, embroidered with a floral border in a variety of coloured silks.
Size: 147cm/58ins × 163cm/64ins
Date: about 1890
THE FINE ART SOCIETY

Some of the most ambitiously produced nineteenth century books were devoted to Japanese art – a measure of the excitement it aroused.

The earliest book in the collection is Titsingh's *Illustrations of Japan* (1821), published by Ackermann, which probably gave England its first chance to see reproductions of Japanese wood-block printing achieved by sensitively executed hand-coloured engravings.

The first attempt to reproduce a Japanese print by chromolithography appears to have been in Bishop George Smith's book *Ten Weeks in Japan* (1861) which also uses engravings based on photographs. J. M. W. Silver's *Sketches of Japanese Manners and Customs* (1867) is illustrated entirely with chromolithographic facsimiles of popular Japanese prints.

Audsley and Bowes in their *Keramic Art of Japan*, publication of which was begun in parts in 1875, made an early attempt at a serious study of Japanese pottery – Japanese prints having attracted the interest of only avant-garde artists. Subsequent doubts about the accuracy of Audsley's and Bowes' scholarship should not blind us to its magnificent achievement where the French chromolithographers elevated their art to a new height. Audsley in *The Ornamental Arts of Japan* (1882–4) equalled, if not surpassed, the earlier book. Louis Gonse in *L'Art Japonais* (1883) provided a French response to Audsley and Bowes.

Samuel Bing, who was later to open L'Art Nouveau at 22, Rue de Provence, in *Artistic Japan*, published in parts between 1888–91 (simultaneously in English, French and German) gave well chosen examples of Japanese art in an inexpensive form.

Sir Rutherford Alcock, the first British Consul in Japan, who had already written a detailed account of his stay in Japan in *The Capital of the Tycoon* (1863) attempted a survey of Japanese art in *Art and Art Industries of Japan* (1878). This book is of particular interest as it was Alcock who had organised the 'Japan Court' at the International Exhibition of 1862, which was so influential in arousing interest in Japanese design. Alcock was particularly concerned in reconciling Japanese asymmetry with prevailing European ideas.

Thomas Cutler's *Grammar of Japanese Ornament and Design* (a publication in parts, begun in 1879) provided designers with charming examples of pattern and drawings taken from popular Japanese design books. (Japanese design books were sold by Batsfords in the late 1880s as 'Japanese Encyclopaedias of Design' at two shillings a volume).

Christopher Dresser's *Japan, its Architecture, Art and Art Manufactures* (1882) was based on his semi-official visit to Japan in 1876; it is an informative and amusing book illustrated with precise wood-cuts taken from photographs.

William Anderson's *Pictorial Arts of Japan* (1886) made use of chromolithography and photographs reproduced in collotype, and as one of the first authorities on Japanese painting and drawing, attempted an intelligent survey of his subject. In the same year he published his *Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum.*

James Lord Bowes' *Vindication of the Decorated Pottery of Japan* (1891) is a defence of his scholarship against an attack by Edward Morse, who was to become the author of a standard work on Japanese pottery. It is a curious book revealing the sense of intrusion that an amateur and collector, who had passed as an authority in the 1870s, felt when confronted with a professional.

323 A collection of 19th century books relating to Japan and its art, the property of The Fine Art Society.

SIR RUTHERFORD ALCOCK
Art and Art Industries of Japan
London: Virtue, 1878

SIR RUTHERFORD ALCOCK
The Capital of the Tycoon: a narrative of three years' residence in Japan
London: Longman, Green, Longman, Roberts and Green, 1863
Two volumes

WILLIAM ANDERSON
Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum
London: Longmans, Quaritch and Trübner, 1886

WILLIAM ANDERSON
The Pictorial Arts of Japan: with a brief historical sketch of the associated arts, and some remarks on the pictorial art of the Chinese and Koreans
London: Sampson, Marston, Searle, and Rivington, 1886
(with this book is an album of photographs relating to it)

GEORGE ASHDOWN AUDSLEY
Descriptive Catalogue of Art Works in Japanese Lacquer forming the third division of the Japanese Collection in the possession of James L. Bowes, Esq., Liverpool
London: The Chiswick Press (for private circulation), 1875

GEORGE ASHDOWN AUDSLEY
Gems of Japanese Art and Handicraft
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THE FINE ART SOCIETY

JAPANESE PATTERN BOOKS

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A book of coloured wood-blocks of figures and landscapes – inscribed 'Given to R. Wallace Martin by Lady W. R. Trevelyan, Mar. 23rd 1874.'

A book of crests, characters and pattern designs with their geometric setting-out.

A book of pattern designs and motifs.

3 coloured wood-block books of birds.

THE FINE ART SOCIETY

FELICE BEATO, *Photographer*

325 **Photographs** *Illustrated right*

186 albumen prints from wet collodion mounted in two Japanese albums – a number of the prints are folding panoramic views.
Size (of albums): 36cm/14¼ins × 47cm/18½ins
(The majority of photographs are 8ins × 10ins)
Date: probably between 1862 and 1868
Beato's photographs provide a remarkable record of a Japan untouched by Western influence, although a number of photographs are of the development of the European settlement in Yokohama.
Beato photographed Japanese officials, peasants and ordinary families as well as palaces, temples, towns and the countryside with enthusiastic objectivity. The large panoramas are technical tours de force.
The first of the albums contains several photographs of satirical drawings of European life in Yokohama by Charles Wirgman, Japan correspondent of the *Illustrated London News* – one of these is dated 1864.
Steel engravings based on many of Beato's photographs were used by Aimé Humbert in his *Japon Illustré*, Paris, 1870 (see book section)
A collection of photographs, using many of the same prints in the second of the two albums was published in Japan – see Signor F. Beato *Photographic Views of Japan, with historical and descriptive notes compiled from authentic sources and from personal observation during a residence of several years by James William Murray, Esq., Assistant Commissary General Yokohama*
Yokohama, (printed by the *Japan Gazette* office), 1868.
Beato was a Venetian who became a British subject. In 1850 he met up with James Robertson in Malta, at that time chief engraver at the Imperial Mint in Constantinople, who was recording the island; a long and productive association was to develop. During the Crimean War Robertson was commissioned to record the fall of Sevastopol in 1855–56. After the ending of the war Robertson and Beato joined forces to become Robertson Beato & Co. they travelled to Greece and Egypt, albums of their photographs being published in Constantinople. Robertson and Beato next travelled to India and recorded the capture of Lucknow and the final collapse of the Indian Mutiny in 1859. (Examples of the Indian Mutiny photographs are in the George Eastman House Collection, The Library of Fine Arts, Copenhagen and the Victoria and Albert Museum.) In 1860 Beato arrived in China to photograph the China War. (Examples of these photographs are in the Imperial War Museum and the Victoria and Albert Museum). In 1862 Beato became one of the first European photographers to visit Japan, but eight years later returned to China to record further violence. In 1884–85 he covered the Sudan Campaign and the attempt to relieve General Gordon at Khartoum.
Gernsheim has said of Beato '. . . more than any other photographer he concentrated on the documentation of violent events.'

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